To

MY ESTEEMED GURU

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at whose feet I received my first lessons in the methods of critical study and research, I dedicate this volume, as an humble token of gratitude and respect.

H. L. Jain.

श्री

अम्बादास चवरे दिगम्बर जैन ग्रन्थमाला–४



मुनि कनकामर-विरचित

करकंड चरिउ

भूमिका, शब्दकोश, अनुक्रमणिकाओं, टिप्पणों व परिशिष्टों सहित

संपादक

हीरालाल जैन, एम्. ए., एल् एल्. बी.,

संस्कृताध्यापक, किंग एडवर्ड कालेज अमरावती.

भूतपूर्व रिसर्च स्कालर, अलाहाबाद युनीवर्सिटी.

प्रकाशक

गोपाल अम्बादास चवरे,

संस्थापक, कारंजा जैन पब्लीकेशन सोसायटी,

कारंजा (बरार)

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OF

MUNI KANAKĀMARA

An Apabhrams'a work on the life of Karakaṇḍu recognised as a saint or Pratyeka-buddha by the Jainas as well as the Bauddhas.

Critically edited
with
Introduction, Translation, Glossary, Indices, Notes and Appendices,

by

Hiralal Jain, M. A., LL. B.,
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प्रकाशक,
गोपाल अम्बादास चवरे,
मर्चेंट एण्ड बैंकर, कारंजा (बरार)

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चारित्रकोटिनिचयः स्वयमुद्भवन्ति ।
प्रत्येकबुद्धमतयः खलु ते प्रशस्या-
स्तेषां मनाक् स्मरणतो मम पापनाशः ॥

जयसेनकृत प्रतिष्ठापाठ, ६७२

मुद्रक,
टी. एम्. पाटिल,
मैनेजर, सरस्वती पॉवर प्रेस,
अमरावती (बरार)

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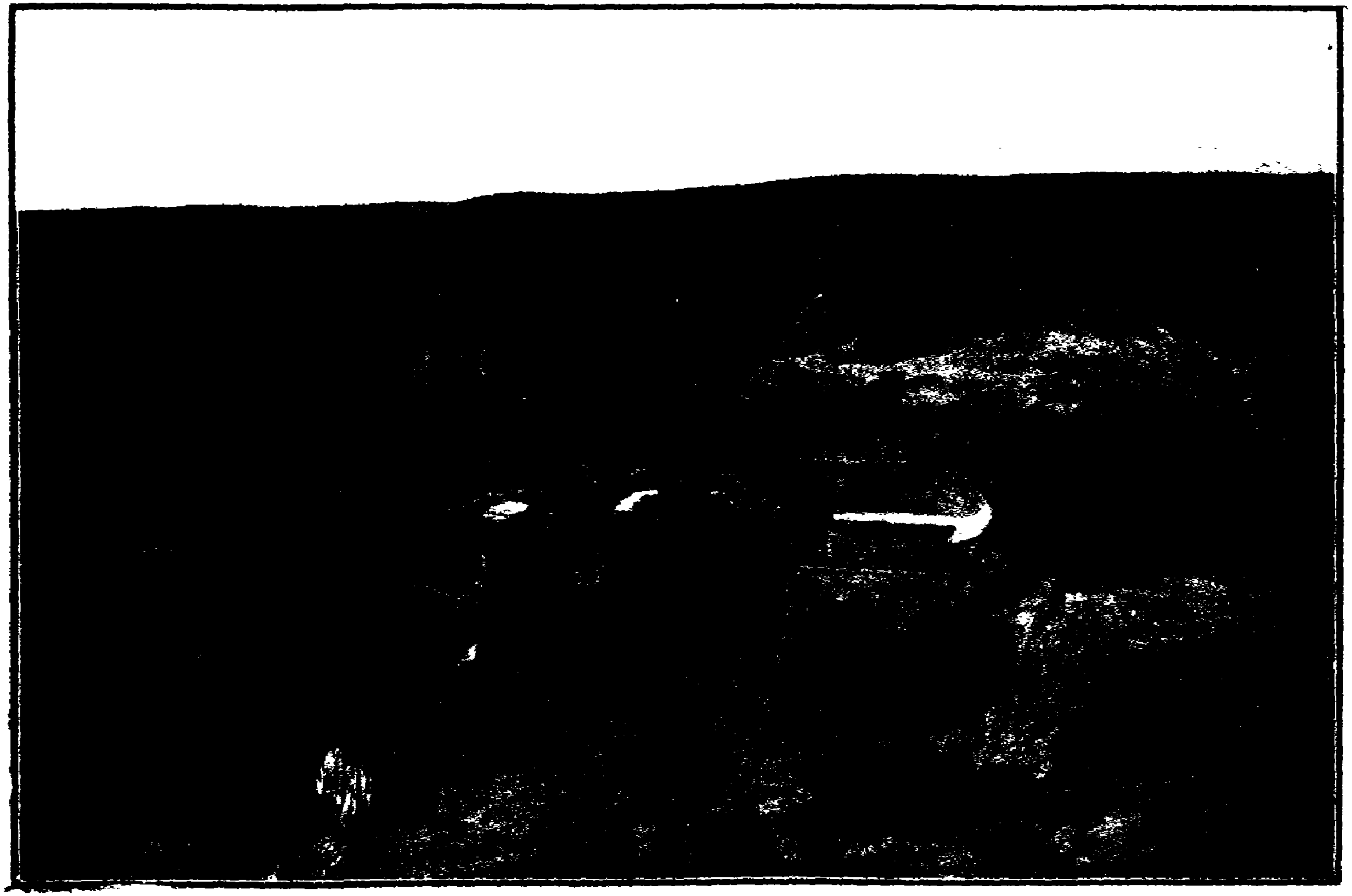
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A general view of the hill containing the caves at Terāpura (Dhārāśiva).

(Page 42, intro.)

ग्रंथ परिचय

' करकंडचरिउ ' के दर्शन मुझे प्रथम बार सन १९२४ में कारंजा के सेन गण भंडार में हुए थे। तदनुसार ग्रंथ का कुछ परिचय सन् १९२६ में मध्यप्रांतीय सरकार द्वारा प्रकाशित संस्कृत-प्राकृत हस्तलिखित ग्रंथों की सूची में दिया गया था। खोज करने पर इसी ग्रंथ की पांच और भी प्रतियां मुझे देखने को मिलीं। इन सब प्रतियों का सूक्ष्म अवलोकन कर प्रस्तुत संस्करण तैयार किया गया है।

ग्रन्थकार

इस ग्रंथ के कर्ता मुनि कनकामर हैं। उन्होंने अपना नाम ग्रन्थ की प्रत्येक सन्धि के अन्त में अंकित कर दिया है। प्रारम्भ में उन्होंने अपने गुरु का पंडित मंगलदेव नाम बतलाया है और अन्तिम प्रशस्ति में उन्हें ही बुध मंगलदेव कहा है। विशेष हाल तो इन मंगलदेव का ज्ञात नहीं हो सका किन्तु सम्भवतः ये वेही बुध मंगल हैं जिनका बनाया हुआ धर्मरत्नाकार नामक ग्रन्थ मिलता है। इस ग्रंथ की एक प्रति कारंजा के बलात्कार गण मंदिर में है।

अन्तिम प्रशस्ति में कर्ता ने अपना कुछ और भी परिचय देने की कृपा की है। उन्होंने कहा है कि वे ब्राह्मण वंश के चन्द्र ऋषि गोत्र में उत्पन्न हुए थे और वैराग्य लेकर वे दिगम्बर मुनि होगये। तब से उनका नाम कनकामर मुनि प्रसिद्ध हुआ। वे भ्रमण करते हुए ' आसाइय ' नगरी में पहुंचे और वहीं रहकर उन्होंने प्रस्तुत ग्रंथ की रचना की। इस रचना को उन्होंने जिन सज्जन के अनुराग से प्रकाशित किया वे एक बड़े योग्य, व्यवहार-कुशल, धर्मात्मा पुरुष थे। वे विजयपाल नरेश के स्नेहभाजन तथा उनके मुख-दर्पणवत् थे, उन्होंने भूपाल नरेश का मन मोह लिया था, तथा वे कर्ण नरेन्द्र के चित्त का मनोरंजन किया करते थे। उनके तीन पुत्र थे, आहुल, रल्हो और राहुल। ये तीनों कनकामरजी के चरणों में अनुरक्त थे।

अपने भक्त श्रावक का इतना परिचय देने परभी, खेद है, कर्ता ने उनका नाम नहीं बतलाया और न अपने ग्रंथ के निर्माण का समय ही अंकित किया। इस ग्रंथ की प्राप्त हस्तलिखित प्रतियों में से दो में उनके लिखने का समय दिया गया है, एक संवत् १५५८ अर्थात् सन् १५०२ की लिखी हुई है और दूसरी संवत् १५९७ अर्थात् पहली से ३९ वर्ष पश्चात्। इससे यह निश्चय है कि ग्रंथ १५०२ से पूर्व बन चुका था। ग्रंथकार ने अपने ग्रंथ में

सिद्धसेन, समन्तभद्र, अकलंक, जयदेव, स्वयंभु और पुष्पदन्त का उल्लेख किया है। इनमें से समय की अपेक्षा सबसे अन्तिम पुष्पदन्त ही ज्ञात होते हैं। इन्होंने अपना महापुराण सन् ९६५ ई. में समाप्त किया था। अतः इतना तो निश्चय हो गया कि ग्रंथ सन् ९६५ के पश्चात् और १५०२ से पूर्व बना है। जिस ' आसाइय ' नगरी में रहकर कवि ने ग्रंथ-रचना की उसका भी निश्चय नहीं होता कि वह कहां थी तथा जिन राजाओं का उन्होंने उल्लेख किया है उनका भी कुछ निश्चित इतिहास ज्ञात नहीं है। कारंजा की प्रति में 'आसाइय' नगरी पर 'आसापुरी' ऐसा टिप्पण है। इससे जान पड़ता है कि उस नगरी को आसापुरी भी कहते थे। खोज करने पर इस नाम के अनेक स्थानों का पता लगा। एक तो 'आसाई' नाम का इतिहास-प्रसिद्ध वह स्थान है जहां सन् १८०३ में मराठों और अंग्रेजों का युद्ध हुआ था। यह हैदराबाद राज्य के औरंगाबाद जिले के अन्तर्गत है। यह अब एक छोटासा ग्राम है। उसका पूर्व इतिहास कुछ विदित नहीं है। दूसरा खानदेश में आसीरगढ़ नाम का किला है जिसका यह नाम वहां स्थापित आसादेवी परसे पड़ा। कहा जाता है कि इस किले को मौखरी वंश (लगभग सन् ६००) के एक नरेश ने अपनी पुत्रप्राप्ति की आशा पूर्ण होने के उपलक्ष्य में बनवाया था। किले के पास का एक छोटासा ग्राम अब भी ' आसी ' कहलाता है। एक तीसरा आसी नाम का स्थान राजपुताने के बून्दी राज्य में है। यह भी एक किला है। पंजाब के कांगड़ा जिले के अन्तर्गत कीरग्राम से बारह मील दूरी पर एक पहाड़ी है जिसकी चोटी पर आसापुरी देवी की स्थापना है और जिसके कारण वह स्थान आसा पुरी कहलाता है। इस मंदिर को एक राजा चंद्रभान के पुत्र विजयराम ने बनवाया था। पाठक नाम पर से विजयराम को इस ग्रंथ के विजयपाल ठहराने का इरादा न करें क्योंकि ये विजयराम सत्रहवीं शताब्दि में हुए हैं और प्रस्तुत ग्रंथ जैसा ऊपर बतला आये हैं, इससे पूर्वही बन चुका था। इत्यादि। किन्तु इन नाम मात्र की समानताओं से हमें हमारे ग्रंथ की रचना के स्थान का निर्णय करने में विशेष सहायता नहीं मिलती, जब तक किसी स्थान के साथ उपर्युक्त राजाओं का भी कुछ इतिहास न पाया जावे। यदि नाम मात्र पर से स्थान का निर्णय करने को जी चाहे तो अंग्रेज-मराठा युद्ध वाली ' आसाई ' अधिक उपयुक्त जंचती है। एक तो ग्रंथ में निर्दिष्ट ' आसाइय ' से इसमें विशेष शब्द-साम्य है और दूसरे वह आगे चलकर बतलाई हुई करकंडु की गुफाओं के, और स्थानों की अपेक्षा, अधिक समीप है। यह सम्भव है कि मुनि कनकामर इन गुफाओं का दर्शन करके ही वहां आये हों और उसी प्रभाव में उन्होंने इस करकंड-चरित की रचना की हो। सम्भव है विजयपाल और उनके पुत्र यहीं राष्ट्रकूट नरेश कृष्ण के आधीन राज्य करते हों। कृष्ण पुष्पदन्त के समय में थे। पुष्पदन्त ने उनका उल्लेख 'कण्ह' नाम से किया है। उसका अपभ्रंश रूप कण्ण भी हो सकता है।

जैसा ऊपर कहा जा चुका है, ग्रंथ में उल्लिखित राजाओं का कुछ इतिहास निश्चित ज्ञात नहीं है। तीनों नाम ऐसे हैं जो राजपुताने के तथा अन्य स्थानों के प्राचीन राजाओं की

वंशावलियों में बहुत पाये जाते हैं। किन्तु ग्रंथ कार के उल्लेख से ऐसा ज्ञात होता है कि उनके उत्साहवर्धक सज्जन के जीवनकाल में ही वे तीनों राजा हो चुके थे और उनके साथ इनका सम्बंध भी खासा रह चुका था। अतः उक्त नामों के ऐसे तीन राजा ढूंढना चाहिये जिनका एकही काल में या एक ही जीवन में एक पुरुष से सम्बंध होना सम्भव हो सके। वर्तमान ज्ञात इतिहास में तो मुझे, बहुत खोज करने पर भी, ऐसा सामञ्जस्य नहीं मिल सका, पर मुझे कुछ ऐसे शिलालेखों का पता चला है जिनमें कुछ आशाजनक वार्ता मिलती है। ये तीनों लेख बुन्देलखंड प्रान्त के भीतर या आसपास पाये गये हैं। इनमें का एक लेख अपभ्रंश भाषा में है और नीचे उसका संस्कृत अनुवाद भी दिया गया है। उसमें प्रसंगोपयोगी यह बात दी हुई है कि विश्वामित्र गोत्र के क्षत्रिय वंश में विजयपाल नाम के एक राजा हुये जिनके पुत्र भुवनपाल थे। उन्होंने कलचुरी, गुर्जर और दक्षिण को जीत डाला था। यह लेख दमोह जिले की हटा तहसील में मिला था और अब नागपुर के अजायबघर में सुरक्षित है। दूसरा लेख बांदा जिले के अन्तर्गत चन्देलों की पुरानी राजधानी कालिंजर में मिला है। उसमें विजयपाल के पुत्र भूमिपाल का तथा दक्षिण दिशा और कर्ण राजा को जीतने का उल्लेख है। तीसरा लेख जबलपुर जिले के अन्तर्गत तीवर में मिला है। उसमें भूमिपाल के उत्पन्न होने का उल्लेख स्पष्ट है तथा किसी सम्बंध में त्रिपुरी और सिंहपुरी का भी उल्लेख है। इन लेखों में के दो अन्तिम लेख बहुत ही टूटे फूटे हैं, इससे उनके पूर्वापर सम्बंध का कुछ ज्ञान नहीं होता, तथा प्रथम लेख पूरा मिलने पर भी अभीतक स्पष्टतः नहीं पढ़ा जा सका है। जो कुछ पढ़ा गया है उस में अपभ्रंश और संस्कृत की वार्ता में कुछ परस्पर विरोध सा पाया जाता है। तथापि उक्त नामों के सम्बंध में कोई मतभेद नहीं है। लेखों में कोई सन् सम्वत् भी नहीं पाया गया, किन्तु लिखावट पर से ये ११ हवीं या १२ हवीं शताब्दि के अनुमान किये जाते हैं। मेरा तो ख्याल है कि सम्भवतः उक्त लेखों के विजयपाल और उनके पुत्र भुवनपाल या भूमिपाल, तथा हमारे ग्रंथ के विजयपाल (अपभ्रंश विजवाल) और भूपाल एक ही हैं। रही कर्ण (अपभ्रंश कण्ण) नरेन्द्र की बात। सो ये कर्ण वे ही हो सकते हैं जिनका उल्लेख ऊपर के दूसरे शिलालेख में आया है। यदि ज्ञात इतिहास में इन राजाओं को समाविष्ट करने का प्रयत्न किया जाय तो कालिंजर के चंदेल वंश में सम्भवतः हो सकता है। इस वंश में विक्रम संवत् १०९७ के लगभग एक विजयपाल नामक राजा हुआ है। यह प्रतापी कलचुरी नरेश कर्णदेव का समकालीन था। इसके दो पुत्र हुए, देववर्मा और कीर्तिवर्मा। कीर्तिवर्मा ने कर्णदेव को परास्त कर दिया था, ऐसा उसी विजय की स्मृति में लिखे गये प्रबोधचन्द्रोदय नामक संस्कृत नाटक तथा उस काल के कुछ शिलालेखों से ज्ञात होता है। सम्भव है ये कीर्तिवर्मा तथा उपर्युल्लिखित भुवनपाल, भूमिपाल व भूपाल एक ही हों। उस अवस्था में जिस कर्ण की पराजय का उल्लेख दूसरे शिलालेख में पाया जाता है वह कलचुरि कर्णदेव ही ठहरेगा। सम्भव है हमारे ग्रंथकर्ता के भक्त सज्जन इन्हीं राजाओं के मंत्री रहे हों। इन सब राजाओं के राजत्वकाल

पर दृष्टि डालने से इस ग्रंथ के बनने का समय सन् १०६५ ईस्वी के लगभग अनुमान किया जा सकता है। अभी उक्त शिलालेखों की और भी पूरी पूरी जांच होने की, तथा उनमें निर्दिष्ट बातों का पूरा पूरा सामञ्जस्य बैठाने की आवश्यकता है। किन्तु अन्य प्रमाणों के अभाव में हम ग्रंथकर्ता को इन्हीं राजाओं के समकालीन मान लें तो हानि नहीं। इस सामञ्जस्य के अनुसार काव्य की रचना के स्थान 'आसाइय' नगरी की खोज बुन्देलखण्ड प्रान्त के भीतर की जाने की आवश्यकता है।

ग्रन्थ का विषय

इस ग्रंथ में करकण्डु (अपभ्रंश-करकण्ड) महाराज का चरित्र दश संधियों में वर्णन किया गया है। संक्षेप में यह कथा इस प्रकार है। अंगदेश की चम्पापुरी में धाडीवाहन राजा राज्य करते थे। एकबार वे कुसुमपुर को गये और वहां पद्मावती नाम की एक युवती को देखकर उसपर मोहित होगये। युवती का संरक्षक एक माली था जिससे बातचीत करने आदि से पता लगा कि वह युवती यथार्थ में कौशाम्बी के राजा वसुपाल की पुत्री थी। जन्म-समय के अपशकुन के कारण पिता ने उसे जमना नदी में बहा दिया था। राजपुत्री जानकर धाडीवाहन ने उसका पाणिग्रहण कर लिया और उसे चम्पापुरी ले आये। कुछ काल पश्चात् वह गर्भवती हुई और उसे यह दोहला उत्पन्न हुआ कि मन्द मन्द वरसात में. मैं नररूप धारणकरके, अपने पति के साथ, एक हाथी पर सवार होकर, नगर का परिभ्रमण करूं। ऐसा ही प्रबन्ध किया गया। किन्तु दुष्ट हाथी राजारानी को लेकर जंगल की ओर भाग निकला। रानी ने समझा बुझा कर राजा को एक वृक्ष की डाली पकड़ कर अपने प्राण बचाने पर राजी कर लिया और आप उस हाथी पर सवार रहकर जंगल में पहुंची। वह हाथी एक जलाशय में घुसा। उसी समय रानी ने कूद कर वन में प्रवेश किया। उनके प्रवेश से वह सूखा हुआ वन हरा भरा होगया। इस खबर को सुन कर वनमाली वहां आया और रानी को बहिन मान कर अपने घर लिवा ले गया। कुछ दिनों के बाद ही मालिन को पद्मावती के रूप पर ईर्ष्या उत्पन्न हो गई और किसी बहाने से उसने उसे अपने घर से निकाल दिया। निराश होकर रानी स्मशान भूमि में आई और वहीं उन्हें एक पुत्र उत्पन्न हुआ जिसे एक मातंग [चाण्डाल] उठा कर ले चला। रानी के विरोध करने पर उसने कहा कि वह यथार्थ में एक विद्याधर था। एक मुनि की शाप से मातंग होगया। उस शाप का प्रतीकार मुनि ने इस प्रकार से किया था कि जब करकण्ड का दन्तिपुर के स्मशान में जन्म हो तब उसे बालक को ले जाकर उसका लालन पालन करना चाहिये। बड़ा होने पर जब उसे उस नगर का राज्य मिल जावेगा तब वह मातंग पुनः विद्याधर होजावेगा। उसके इस प्रकार कहने पर तथा बालक का यथोचित रूप से लालन पालन करने की प्रतिज्ञा करने पर रानी ने अपना पुत्र उसे सौंप दिया। उस मातंग ने बालक को अच्छी तरह रक्खा और स्वयं खूब पढ़ाया लिखाया। उस के हाथ में कण्डु (सूखी खुजली) होने से उसका नाम

करकंडु पड़ गया। जब वह युवावस्था को प्राप्त हुआ तब एक दिन दन्तीपुर के राजा का परलोकवास हो गया। उसके कोई पुत्र नहीं था इससे राजमंत्रियों ने यह व्यवस्था की कि एक हाथी को एक भरा घड़ा दिया जावे, और उससे वह जिस व्यक्ति का अभिषेक कर दे वही राजा बना लिया जाय। इस विधान में करकंडु का भाग्य चमक उठा। किन्तु उसे मातंग-पुत्र जानकर मंत्री और नगर-निवासी अपना राजा स्वीकार करने में हिचकिचाये। इसी समय उस मातंग को अपनी विद्याधर-ऋद्धि प्राप्त होगई और उसने सबका समाधान करके करकंडु को राजा बनवा दिया। कुछ समय पश्चात् ही उनका विवाह गिरिनगर की राजकुमारी मदनावली से होगया।

एक बार उनके दरबार में चम्पा के राजा का दूत आया जिसने उनसे चम्पा नरेश का आधिपत्य स्वीकार करने की प्रेरणा की। इससे करकण्डु को भारी क्रोध उत्पन्न हुआ। उन्होंने तत्काल ही चम्पा पर चढ़ाई कर दी। घोर युद्ध हुआ, अन्त में पद्मावती ने रणभूमि में उपस्थित होकर पितापुत्र का सम्मेलन करा दिया। धाडीवाहन पुत्ररत्न को पाकर बहुत हर्षित हुए। उन्होंने चम्पा का राजपाट भी उन्हें सौंप, वैराग्य धारण कर लिया।

अपने विस्तीर्ण राज्य को पूरा जमाकर करकंडु ने एक बार मंत्री से पूछा 'हे मंत्री! क्या कोई ऐसा राजा है जो अभी भी मुझे मस्तक न नमाता हो? मंत्री ने उत्तर दिया, महाराज! और तो सब राजे आपकी अधीनता स्वीकार करते हैं परंतु द्रविड देश के चोल, चेर और पाण्ड्य नरेश आपको नहीं मानते। राजा ने उनके पास दूत भेजा जिसको उन्होंने यह कह कर विमुख कर दिया कि हम जिन भगवान् को छोड़ और किसी को भी सिर नहीं झुका सकते। यह उत्तर पाकर करकंडु ने यह प्रण किया कि यदि मैं इन राजाओं के मस्तक-पर अपना पैर न रखूं तो सब राजपाट का त्याग करदूं। उन्होंने तुरंत ही उनपर चढ़ाई कर दी। मार्ग में वे तेरापुर नगर में पहुंचे। वहां के राजा 'शिव' ने आकर उनसे भेंट की और बताया कि वहां से पास ही एक पहाड़ी के चढाव पर एक गुफा है, तथा उसी पहाड़ी के ऊपर एक बड़ी भारी बामी है जिसकी पूजा प्रतिदिन एक हाथी किया करता है। यह सुनकर करकंडु शिवराजा के साथ उस पहाड़ी पर गये। उन्होंने गुफा में श्री पार्श्वनाथ भगवान् का दर्शन किया और ऊपर चढ़कर उस बामी को भी देखा। उनके समक्ष ही हाथी ने आकर और पासही के एक तालाब से कमल तोड़कर उस बामी की पूजा की। करकंडु ने यह जानकर कि अवश्य वहां कोई देवमूर्ति होगी, उस बामी को खुदवाया। उनका अनुमान यथार्थ निकला। वहां पार्श्वनाथ भगवान् की मूर्ति निकली जिसे वे बड़ी भक्ति से उसी गुफा में ले आये।

इस बार करकंडु ने पुरानी प्रतिमा का अच्छी तरह अवलोकन किया। सिंहासन पर उन्हें एक गांठ सी दिखी जो शोभा को बिगाड़ रही थी। एक पुराने शिल्पकार से पूछने पर उसने कहा कि जब वह गुफा बनाई गई थी तब वहां एक जलवाहिनी निकल पड़ी थी।

उसे रोकने के लिये ही वह गांठ दी गई है। यह सुनकर करकंडु को उस जलवाहिनी के दर्शन करने का कौतुक उत्पन्न हुआ और उस शिल्पकार के बहुत रोकने पर भी उन्होंने उस गांठ को तुड़वा डाला। गांठ के टूटते ही वहां एक भयंकर जलप्रवाह निकल पड़ा जिसे रोकना असम्भव हो गया। सारी गुफा जल से भर गई। यह देखकर करकंडु को अपने किये पर पश्चात्ताप होने लगा। निदान एक विद्याधर ने आकर उनका सम्बोधन किया, उस प्रवाह को रोकने का वचन दिया तथा उस गुफा के बनने का इतिहास भी कह सुनाया।

विद्याधर ने कहा कि एक समय दक्षिण विजयार्ध के रथनूपुर नगर में नील और महानील नाम के दो विद्याधर भाई राज्य करते थे, किन्तु शत्रु से परास्त होकर वे वहां से भाग निकले और तेरापुर में आकर रहे। धीरे धीरे उन्होंने वहां राज्य स्थापित कर लिया। एक मुनि के उपदेश से उन्होंने जैनधर्म ग्रहण कर लिया और वह गुफा मंदिर बनवाया। इसी समय दूसरे दो विद्याधर भ्राता लंका की तरफ यात्रा को जा रहे थे। मलयदेश के पूदी पर्वत पर उन्होंने एक रावण के वंशज द्वारा बनवाये हुए जिनमंदिर में एक सुन्दर जिनमूर्ति देखी। उन्होंने विचार किया कि ऐसी ही मूर्ति हम अपने यहां बनवायेंगे, इस हेतु वे उस मूर्ति को उठा कर ले चले। तेरापुर पहुंचने पर वे उस मूर्ति को पहाड़ी पर रख कर जिन मंदिर की वन्दना को गये। लौटकर आने पर जब वे उस मूर्ति को उठाने लगे तब वह नहीं उठी। निदान एक मुनि के उपदेश से उन्होंने उसे वहीं छोड़ा और वैराग्य धारण कर लिया। इनमें से एक भाई तो शुद्ध तपस्या करके स्वर्ग को गया और दूसरा मायाचारी के कारण मर कर हाथी हुआ। स्वर्गवासी भाई अवधिज्ञान से अपने भाई की दुर्गति को जान कर वहां आया और उसे जाति-स्मरण कराया जिसके कारण वह उस स्वामी की मूर्ति को पूजने लगा। ये समाचार सुनाकर विद्याधर ने करकण्डु को एक और गुफा बनवाने की सलाह दी। करकण्डु ने वहां दो गुफायें और बनवाईं।

इसके पश्चात् एक बड़े दुःख की घटना हुई। एक विद्याधर, हाथी का रूप धर कर, आया और करकंडु को भुलाकर मदनावली को हर ले गया। करकंडु शोक में बहुत ही विह्वल हुए, किन्तु एक पूर्व जन्म के संयोगी विद्याधर के समझाने, तथा पुनः संयोग का आश्वासन देने पर समाधान हुए और आगे बढ़े। वे सिंहल द्वीप पहुंचे और वहां की राज-पुत्री रतिवेगा का पाणिग्रहण किया। उसके साथ जब वे जलमार्ग से लौट रहे थे तब एक भीम-काय मच्छ ने उनकी नौका पर धावा किया। उसे मारने के लिये वे शस्त्र लेकर और मल-गांठ बांध कर समुद्र में कूद पड़े। मच्छ को तो उन्होंने मार डाला, पर वे लौटकर नाव पर न आ सके। उन्हें एक विद्याधरपुत्री हर ले गई। रतिवेगा के शोक का पारावार न रहा। मंत्री झटपट बेड़े को किनारे पर लाया। रतिवेगा ने पूजापाठ प्रारम्भ किया जिससे पद्मावती देवी ने प्रकट होकर उसे आश्वासन दिया। रतिवेगा के दिन वहीं पर धर्म कर्म में बीतने लगे। उधर करकंडु को वह विद्याधरी अपने घर ले गई और अपने पिता की आज्ञा

लेकर उसने उन्हें अपना पति बना लिया। वहां की ऋद्धि का उपभोग करके अपनी नवल वधू सहित करकण्डु पुनः रतिवेगा से आ मिले। अब उन्होंने चोल, चेर और पाण्ड्य नरेशों की सम्मिलित सेना का मुकाबला किया और उन्हें हराकर अपना प्रण पूरा किया। अपना पैर उनके मस्तकपर रखते समय राजा को उनके मुकुटों पर जिन प्रतिमा के दर्शन हुये। यह देखकर राजा को भारी पश्चात्ताप हुआ। उन्होंने उन्हें पुनः राज्य देना चाहा, पर वे स्वाभिमानी द्रविडाधिपति यह कह कर तपस्या को चले गये कि अब हमारे पुत्रपौत्रादि ही आपकी सेवा करेंगे। वहां से लौटते हुए करकंडु पुनः तेरापुर आये। यहां उसी कुटिल विद्याधर ने पश्चात्ताप पूर्वक मदनावली को लाकर उन्हें सौंप दी। वे फिर चम्पानगरी को लौट आये और वहां राज्य-सुख भोगने लगे।

एक दिन वनमाली ने आकर खबर दी कि नगर के उपवन में शीलगुप्त मुनिराज का शुभागमन हुआ है। राजा ने नगर में भेरी पिटवाई और भक्तिभाव सहित, पुरजनों के साथ, दर्शन को प्रस्थान किया। मार्ग में उन्होंने एक पुत्रशोक से व्याकुल, हा हा कार में मग्न अबला को देखा जिससे उनके चित्त में संसार की अनित्यता, जीवन की असारता आदि भावनायें उठने लगीं। मुनि के पास पहुंच कर उन्होंने धर्मोपदेश श्रवण किया जिससे उनके चित्त में वैराग्य उत्पन्न होने लगा। फिर उन्होंने मुनिराज से तीन प्रश्न किये, उनके सुंदर शरीर होने पर भी उनके हाथ में कण्डु क्यों हुई, उनके माता पिता में अतिस्नेह होने पर भी उनका वियोग क्यों हुआ, तथा उनकी प्रिया मदनावली को उस खेचर ने क्यों हरा? मुनिराज ने इन प्रश्नों के उत्तर इस प्रकार दिये। पूर्वजन्म में करकण्डु एक सेठ के यहां धनदत्त नामक ग्वाल थे। एक दिन यह ग्वाल भैंसें चराने गया था। उसे एक सरोवर में बड़ा सुंदर कमल दिखा जिसे उसने तोड़ लिया। तब एक देव ने आकर उससे कहा कि तूने यह बड़े साहस का काम कर डाला। अब तेरी खैर इसमें है कि तू इसे जो त्रिभुवन में बड़ा हो उसे चढ़ा देना, नहीं तो मैं तुझे मार डालूंगा। ग्वाल ने विचारा कि मेरा स्वामी ही सब संसार में बड़ा है, उसकी अनेक अनेक मनुष्य सेवा करते हैं। इससे उसे ही यह पुष्प चढ़ाना चाहिये यह विचार कर वह सेठ के सन्मुख उपस्थित हुआ और अपना मन्तव्य प्रकट किया। सेठ ने कहा निश्चयतः मुझ से बड़ा राजा है, इसलिये तू यह फूल राजा को चढ़ा। जब राजा के समीप वह उपस्थित हुआ तब राजा ने मुनिराज को अपने से बड़ा बतलाकर उसे उनके पास भेजा और मुनिराज ने जिनेन्द्र भगवान् के। अन्ततः उसने उस फूल से भगवान् की पूजा की जिसके फल स्वरूप उसे करकंडु का उत्तम स्वरूप और अतुल वैभव प्राप्त हुआ, और क्योंकि उसने कीचड़ से लिपटे हुए हाथ से वह कमल चढ़ाया, इससे उसके हाथ में कण्डु हुई।

दूसरे प्रश्न के उत्तर में मुनिराज ने कहा कि पूर्व जन्म में पद्मावती श्रावस्ती नगर के एक सेठ की स्त्री थी। उसने एक ब्राह्मण युवक के साथ दुराचार किया जिससे उसके पति ने विरक्त होकर तपस्या की और वह मरकर चम्पा का धाडीवाहन राजा हुआ। वह ब्राह्मण

मर कर हाथी हुआ। और सेठानी मर कर पुनः स्त्री हुई, उसने पतिवियोग का दुःख भोगा, किन्तु अपनी एक पुत्री के प्रयत्न से अन्त में धर्मध्यान से मरकर वह कौशाम्बी के वसुपाल राजा की पुत्री हुई, अशुभ जन्म के कारण जमना में बहाई गई, पूर्वकर्मानुबंध से धाडीवाहन-द्वारा ब्याही गई, उस हाथी द्वारा हरण की गई और अन्ततः करकण्डु की जननी हुई।

तीसरे प्रश्न का उत्तर मुनिराज ने इस प्रकार दिया कि पूर्व जन्म में करकण्डु के पास एक सुआ था जिसे वे एक पिंजड़े में बड़े प्यार से रखते थे। एक दिन उस सुए पर एक सर्प ने धावा किया जिससे करकण्डु ने उसकी रक्षा की और उसे नवकार मंत्र दिया। उस सर्प को भी मरते समय नवकार मंत्र का सुयोग मिल गया जिसके प्रभाव से वह एक विद्याधर हुआ और पूर्व वैरानुबन्ध के कारण उसने मदनावली का हरण किया।

यह वृत्तान्त सुनकर करकण्डु का वैराग्य और भी बढ़ गया और वे अपने पुत्र वसुपाल को राज्य देकर मुनि होगये। उनकी माता पद्मावती भी अर्जिका हो गई और उनकी रानियों ने भी उन्ही का अनुकरण किया। करकण्डु ने घोर तपस्या करके केवलज्ञान और मोक्ष प्राप्त किया।

अवान्तर कथाएँ

करकंडचरित की मूल कथा ऊपर कही जा चुकी है। इस कथा के अन्तर्गत नौ और छोटी बड़ी कथाएँ हैं जो करकंडु को नीति सिखाने तथा मूल कथा की किसी बात को समझाने के लिये कही गई हैं। प्रथम चार कथाएँ दूसरी सन्धि में आई हैं और वे उस मातङ्ग-विद्याधर द्वारा करकण्डु की शिक्षा के लिये कही गई हैं। प्रथम कथा (२, १०-१२) में मंत्र-शक्ति का प्रभाव बताया गया है। एक राजा की पुत्री को एक राक्षस हर ले गया था। बहुत समय तक उसे बचाने का कोई उपाय नहीं निकला। निदान कन्नौज के एक ब्राह्मण और एक वैश्य, दो पथिकों ने मंत्र शक्ति से उस राक्षस को वश में किया, राजपुत्री की रक्षा की और राजा से भारी सन्मान पाया। दूसरी कथा (२, १३) में अज्ञान से विपत्ति का उदाहरण है। दो मित्र धन कमाने घर से बाहर गये थे। मार्ग में एक राक्षस ने उन्हें धर पकड़ा। उनकी बहुत दुर्गति हुई होती किन्तु उसी मार्ग से एक ज्ञानी पुरुष आ निकला जिसने दया कर के उन्हें उस राक्षस के हाथ से बचाया। तीसरी कथा (२, १४-१५) में नीच संगति का कुपरिणाम समझाया गया है। एक होशयार सेठ था। राजा ने उससे कहा कि यदि तुम एक गाथा ऐसी पढ़ दो जिसमें ओंठ न मिलें तो मैं तुम्हें एक जागीर दे डालूं। सेठ ने एक ऐसी गाथा पढ़ दी। राजा को बड़े संताप के साथ अपना वचन पूरा करना पड़ा। उस सेठ की एक चेटी से प्रीति होगई। चेटी ने एक बार राजा के मोर का मांस खाने की लालसा प्रकट की। सेठ ने राजा का मोर पकड़कर तो छिपा दिया और किसी दूसरे प्राणी का मांस लाकर उस चेटी को खिला दिया! फिर राजा के प्यारे मोर की तलाश हुई। उस पर इनाम बोला गया। तब उस चेटी ने सेठ का सब हाल राजा को कह सुनाया। राजा ने

तत्क्षण सेठ को फांसी का हुक्म सुना दिया। किन्तु उस होशयार सेठ ने राजा का मोर ला उपस्थित किया और इस प्रकार उस नीच चेटी और क्षुद्र राजा से अपना पिंड छुड़ाया। चौथी कथा (२, १५-१८) में, इसके विपरीत, उच्च संगति का सुफल बताया गया है। एक बार एक राजा शिकार के लिये वन में गया था। भटकते भटकते उसे खूब भूख-प्यास लग आई, पर पास में कुछ न था। निदान उसकी भेंट एक बनिये से होगई जिसने उसे तीन फल खिलाये और पानी पिलाया। राजधानी को लौटकर राजा ने उस बनिये का बड़ा सम्मान किया, उसे अपना मंत्री बना लिया। बनिये की प्रीति एक वेश्या से थी। एकबार उसने राजकुमार को कहीं छिपा दिया, और उसके आभूषण लेजाकर उस वेश्या को दे दिये, और कहा कि इन्हें मैं राजकुमार को मार कर लाया हूं। वेश्या ने अपने प्रेमी के हित की अभिलाषा से कहा, यह बात मुझसे कही सो कही, और किसी से नहीं कहना। निदान राजकुमार की खोजबीन हुई और किसी ने राजा को यह खबर दे दी कि मंत्री ने उसके प्राण हरण किये हैं। इस पर राजा ने उस मंत्री को बुलाकर कहा—मैं प्रसन्न हुआ। आज तुम्हारे खिलाये हुए उन तीन फलों में से एक का ऋण चुक गया। अब दो फलों का ऋण और बाकी रहा। राजा के ये वचन सुनकर मंत्री ने राजकुमार को ला उपस्थित किया और वे पुनः बड़े प्रेम से रहने लगे।

उपर्युक्त चारों कथाएँ, जान पड़ता है, कवि ने अपने समय की प्रचलित, लोकप्रिय किस्से कहानियों में से ली हैं। या सम्भव है वे स्वयं कवि की सूझ का परिणाम ही हों।

पांचवीं कथा कुछ बड़ी है। वह पूरी छठवीं सन्धि में समाप्त हुई है। इसे तेरापुर में एक विद्याधर ने मदनावली के हरण से विह्वल करकंडु को यह समझाने के लिये सुनाई थी कि पति-पत्नी के निराशाजनक वियोग के पश्चात् भी उनका पुनः संयोग हो जाता है। नरवाहनदत्त वत्सदेश का राजा था। एकबार उसकी रानी मदनमञ्जूषा को एक विद्याधर हर ले गया। शोक से विह्वल होकर राजा ने आत्मघात करने की ठान ली और वह पास ही के वन में गया। वहां उसकी भेंट एक विद्याधरी से हुई जिसका प्रेमी विद्याधर एक ऋषिकन्या के शाप से सुआ बन गया था। उस ऋषिकन्या ने दयालु होकर यह भी बतला दिया था कि जब नरवाहनदत्त का विवाह रतिविभ्रमा नामकी विद्याधरपुत्री से हो जायगा तब वह पुनः विद्याधर रूप पा जावेगा। यह सुनकर नरवाहन बड़े विस्मय में पड़ गये। इतने में ही वहां एक और विद्याधरी आई जो रतिविभ्रमा का चित्रपट लिये थी। उसने कहा कि रतिविभ्रमा ने अपने पिता द्वारा हरकर लाई हुई एक स्त्री से नरवाहनदत्त का नाम सुना है तभी से वह उनके लिये छटपटा रही है। फिर वह विद्याधरी नरवाहन को विजयार्ध पर्वत पर ले गई। वहां नरवाहन ने अपनी हरी गई पत्नी को भी पा लिया और रतिविभ्रमा तथा उसकी अनेक सखी सहेलियों के साथ विवाह कर लिया। फिर धीरे धीरे वे समस्त विद्याधरों के अधिपति बनगये।

नरवाहनदत्त की कथा संस्कृत साहित्य में प्रसिद्ध है। सोमदेवकृत कथासरित्सागर, क्षेमेन्द्रकृत बृहत्कथामञ्जरी और बुद्धस्वामीकृत बृहत्कथा-श्लोकसंग्रह में यही कथा बड़े विस्तार से पाई जाती है। इसी कथा को सबसे पहले गुणाढ्य कवि ने पैशाची भाषा में अपनी बृहत्कथा में रचा था। यह पैशाची भाषा की बृहत्कथा अब नहीं मिलती। सम्भव है हमारे कवि के समय तक वह बृहत्कथा लुप्त न हुई हो और उसी के आधार पर उन्होंने अपनी कथा लिखी हो, क्योंकि उपर्युक्त प्राप्य ग्रंथों की कथा से करकण्डचरित में लिखी गई कथा में कुछ भेद पड़ता है। इस कथा में मदोन्मत्त मदनामर विद्याधर के, एक ऋषिकन्या के शाप से, सुआ बन जाने की जो वार्ता कही गई है उससे हमें बाण कवि कृत कादम्बरी में महाश्वेता की कथा का स्मरण आये बिना नहीं रहता। बाण ने भी अपनी कथा बृहत्कथा के आधार पर ही लिखी थी।

नरवाहनदत्त की कथा के अन्तर्गत ही हमारी छठवीं अवान्तर कथा है [६, ४-७] जिस के द्वारा अपने पिता की मृत्यु के शोक से व्याकुल नरवाहनदत्त का एक मुनिराज ने सम्बोधन किया है। माधव और मधुसूदन भाई भाई थे, पर उनमें बड़ा वैर था। दिनों के फेर से माधव यहां तक दरिद्री हो गया कि उसे भोजन-वस्त्र का भी कष्ट होने लगा। माधव की स्त्री ने उसे मधुसूदन का आश्रय लेने की सलाह दी। पहले तो माधव ने अपने स्वाभिमान का ख्याल करके इन्कार कर दिया किन्तु पीछे स्त्री के समझाने पर और अपनी दुर्दशा से विह्वल होकर वह मान गया। मधुसूदन ने उनका बड़ा आदर सत्कार किया और उन्हें प्रेम से रक्खा, किन्तु माधव के हृदय की ईर्षाग्नि शान्त न हुई। एक दिन वह घर से निकल भागा और प्रयाग में जाकर उसने यह निदान बांध कर, अनशन द्वारा, अपना प्राणान्त कर डाला कि मर कर मैं मधुसूदन के यहाँ पुत्र होऊँ और फिर उसका प्रेम बढ़ाकर मर जाऊँ जिससे उसे घोर क्लेश हो। हुआ भी ऐसा ही। मधुसूदन पुत्रशोक में मरने को तत्पर होगया तब उसे एक विद्याधर ने माधव के पूर्वभव का हाल सुनाकर उसके चित्त को शान्त किया। इस प्रकार ये पितापुत्रादि सम्बंध सब निदान के कारण हैं इनमें हर्ष या शोक नहीं मानना चाहिये।

सातवीं अवान्तर कथा (७, १-४) शुभ-शकुन की है जिसे विद्याधर ने करकण्डु को सुनाई थी। एक दरिद्री ब्राह्मण को मार्ग में एक मुनि के दर्शन हुए जिससे वह खुशी के मारे नाचने लगा। एक क्षत्रिय कुमार घोड़े पर सवार वहां से निकला और उस ब्राह्मण को नाचते देख उसने हाल पूछा। ब्राह्मण ने कहा मुझे वन में मुनि-दर्शन का शुभ शकुन हुआ है जिसके फल स्वरूप मुझे राज्य मिलेगा। क्षत्रिय कुमार ने ब्राह्मण से कह सुन कर उस शकुन का फल आप ले लिया और बदले में अपना घोड़ा और आभूषण दे डाले। ब्राह्मण चला गया और क्षत्रिय कुमार ने वन में प्रवेश किया। वहां सुदर्शना देवी, स्त्री का रूप धर के, साथ हो गई। उन्होंने एक अन्धकूप देखा जिसमें एक सांप और मेंढक लड़ रहे थे। युवक ने अपनी देह से एक मांस का टुकड़ा काटकर उनके

बीच डाल दिया। उसके साहस से प्रसन्न होकर वे दोनों भी मनुष्य का रूप धारण कर उसके साथ होगये। एक राजा ने उन्हें देखा और वह उस स्त्री के रूप पर मोहित हो गया। उसने युवक को एक कुए में ढकेल दिया, और उस स्त्री से प्रेम करना चाहा। इतने में ही उसे एक सर्प ने डस लिया और वह मर गया। स्त्री ने उस युवक को कुए से निकाला और पश्चात् उसका मृत राजा के स्थान पर राज्याभिषेक होगया। सुदर्शना देवी शकुन का यह फल देकर चली गई।

आठवीं अवान्तर कथा अरिदमन की है, जिसे पद्मावती देवी ने करकंड के समुद्र में विद्याधरी द्वारा हरण किये जाने के शोक से व्याकुल रतिवेगा को सुनाया था (८, १–१६)। अरिदमन उज्जैन का राजा था। एक विद्याधर ने सुआ का रूप धरकर अपने को एक ग्वाल द्वारा उस राजा के हाथ बिकवा दिया। सुआ ने राजा को बताया कि उसके मंत्री के पास एक बड़ा सुंदर और प्रतापी घोड़ा है। राजा ने मंत्री से इसे प्राप्त किया और सुआ सहित उसपर सवार हुआ। एक चाबुक मारी कि घोड़ा उड़कर समुद्रपार एक द्वीप पर जा पहुंचा। वहां राजा ने बहुतसी कन्याओं को जलक्रीडा करते हुए देखा और उनमें प्रधान रत्नलेखा से उसने विवाह कर लिया। एक दिन रत्नलेखा ने कहा कि मैं आपका पितृगृह देखना चाहती हूं। तब राजा ने एक नौका निर्माण कराई और राजा-रानी, सुआ और घोड़ा सहित, उस पर बैठ कर चल दिये। विपरीत वायु के कारण नाव एक उजाड़ द्वीप पर जा पहुंची। वहां उन्हें रात-बसेरा करना पड़ा। रात्रि को ही नाव को कोई चुरा ले गया। तब सुए की सलाह से राजा ने लकड़ी काट और उन्हें बांधकर एक डोंगी बनाई और वे चारों उसपर बैठकर चले। समुद्र की लहरों से डोंगी के बन्धन टूट गये और वे चारों बिछुड़ गये। सुआ उड़ गया, घोड़ा कहीं गया, राजा कोकन पहुंचे और रानी खंबायत बन्दर पर पहुंची। वहां उसे एक कुट्टिनी के यहां आश्रय मिला। उसने यह प्रण किया कि जो कोई मुझे सार-पांसे खेलने में हरा देगा उससे ही मैं प्रेम करूंगी। किन्तु उससे कोई भी पुरुष नहीं जीत पाया। एक दिन वह सुआ उड़कर उसके घर आगया और उनकी पहिचान हो गई। उसकी द्यूतक्रीडा की कीर्ति चारों ओर फैल गई। कोकन में अरिदमन ने भी समाचार सुने। वे आये। खेल हुआ और उन्होंने रत्नलेखा को हरा दिया। रत्नलेखा बहुत व्याकुल हुई, किन्तु इसी क्षण उनकी परस्पर पहचान हो गई और वे मिलकर बहुत खुशी हुए। एक दिन एक ठक्क वहां घोड़े बेचने लाया। उनमें अरिदमन ने अपना घोड़ा पहचान कर खरीद लिया। इस प्रकार वे सब बिछुड़े प्रेमी एक बार फिर मिलकर अपने घर आनन्द से आगये।

इस कथा के प्रारम्भ में जो सुए की कहानी है वह एक प्रकार से स्वतंत्र ही है (८, ३-८)। एक विद्याधर सुए का रूप धर कर उज्जैन के पास पर्वत पर रहता था। उसने राजा के मंत्री की घोड़ी को पर्वतपर चरते व उसे गर्भवती होती हुई देखा था। एक दिन उसने एक ग्वाल से कहा कि मुझे ले चल और पांच सौ सुवर्ण मुद्राओं में राजा को बेच दे।

ग्वाल उसे लेकर उज्जैनी में आया। नगर के मार्ग में एक और बात देखने में आई। एक वेश्या एक सेठ को पकड़े पकड़े फिरती थी और कहती थी कि मैंने तुम्हारे जेठे लड़के को स्वप्न में अपनी लड़की के साथ देखा है, इस लिये तुम मुझे धन दो। सेठ बेचारा बड़ी विपत्ति में पड़ा था। सब लोग तमाशा देख रहे थे, पर किसी कि कुछ अक्ल काम नहीं करती थी कि क्या किया जावे। विद्वान सुए ने इस झगड़े का निपटारा किया। उसने सेठ से धन मंगाया। और एक दर्पण में उसकी छाया डालकर कुट्टिनी से कहा, ले बहिन, तेरा धन लेले। कुट्टिनी ने कहा, रे नगोड़े सुए! कहीं दर्पण का प्रतिबिम्ब भी लिया जा सकता है? सुए ने तुरंत उत्तर दिया, कहीं स्वप्न की बात प्रत्यक्ष हुई है? इस प्रकार सेठ को उस झंझट से छुड़ाकर यह सुआ राज दरबार में पहुंचा। उसने पांव उठाकर राजा को आशीर्वाद दिया और अपनी यह कपटकहानी सुनाई कि हम पांच सौ सुए एक सेमर के झाड़ में रहते थे। एक बार एक भीलों के समूह ने आकर हम सब को जाल में फंसा लिया। तब मैंने अपने सब साथियों को यह सलाह दी कि मृतवत् होकर पड़ जावो। उनके ऐसाही करने पर भीलों ने उन्हें मरा जानकर अपना फंदा हटा लिया और सब सुए उड़ गये। मैं उड़कर एक तपस्वियों के वाड़े में पहुंचा और वहां मैंने सब शास्त्रपुराण सीखे।

इस कथा को पढकर भी बाण-कृत कादम्बरी के सुए का ध्यान आता है, जो ऐसा ही विद्वान् था और जिसे एक चाण्डाल कन्या, उज्जैनी में ही, राजा शूद्रक के दरबार में लाई थी। वही सेमर का झाड़, वही भीलों का जत्था, वही सुओं पर आपत्ति और इस सुए का तापसों के वाड़े में पहुंचने की वार्ता, दोनों में विद्यमान है। यह कथा भी कथासरित्सागर में है और बृहत्कथा में भी रही होगी। किन्तु हमारी कथा में सुए के बचने का उपाय भिन्न है। इस उपाय में वह हितोपदेश की काक और हरिण वाली कहानी से समानता रखती है। लिखते समय सम्भवतः कवि के ध्यान में उक्त दोनों कथाओं का सम्मिश्रण होगया है।

अन्तिम अवान्तर कथा मुनिराज ने करकंड की माता पद्मावती को यह बतलाने के लिये सुनाई है कि भवांतर में स्त्रीलिंग का परिवर्तन भी हो सकता है। [१०, १८-२२] उज्जैन के राजा की सुमित्रा नाम की पुत्री थी। उस ने उपवास के फल से मर कर एक ब्राह्मण के घर में लड़के का जन्म पाया, किन्तु पिता की मृत्यु उसके गर्भकाल में ही होगई। विधवा स्त्रियों के छोटे लड़के अक्सर बड़े नटखटी हो जाते हैं। ऐसा यह भी हुआ। एक बार अपनी माता से लड़कर वह घर से भाग गया और वन में एक पुरानी मढिया में रात-बसेरा किया। वहां रात्रि को विद्याधरियाँ आई जिनमें से एक का चीर उसने उड़ा दिया। उसे लेकर वह घर आया। माता ने उसे एक सेठ को बेच दिया और सेठ ने उसे राजा को भेंट किया। राजा को उसके जोड़ मिलाने की अभिलाषा हुई और अन्त में उसी ब्राह्मण पुत्र को यह काम सौंपा गया। इस बार वह एक डंडा लेकर वन में गया और एक राक्षसी को वश में कर लाया। उससे उसके जोड़ का कपडा लेकर उसने राजा को दिया। राजा की

उस पर प्रसन्नता बढ़ गई। यह बात मंत्री को सहन न हुई। उसने रानी को उभाड़ा और उस ब्राह्मण के प्राण लेने की दृष्टि से कहीं शेरनी का दूध और कहीं बोलता हुआ पानी लाने के लिये उसे भिजवाया। पर राक्षसी की सहायता से ब्राह्मण ने सब कुछ ला दिखाया। निदान राजा को मंत्री का कपटजाल ज्ञात होगया। उसने उसे मंत्री-पद से निकाल दिया और उस ब्राह्मण को मंत्री बनाया। अन्त में उस ब्राह्मण ने वैराग्य धारण कर लिया, और अगले भव में वह अर्जुन हुआ। इस प्रकार उपवास के प्रभाव से सुमित्रा अर्जुन होगई।

इस कथा को कवि ने कोई परियों की कहानियों में से लिया है। यही कथा और परिवर्धित रूप में भावचन्द्र सूरि के शान्तिनाथ चरित में भी पाई जाती है।

ये नौ अवान्तर कथायें करकण्डचरित के लगभग चौथाई भाग में आई हैं।

कथा के नायक

इस ग्रंथ में यह बतलाया गया है कि पञ्च-कल्याण-विधान के प्रभाव से किस प्रकार एक ग्वाला अगले भव में राज्य-सुख को पाकर मोक्षगामी हुआ। इस ग्रंथ के कथानायक का स्थान बड़ा अद्वितीय है। वे दिगम्बर सम्प्रदाय में ही नहीं, श्वेताम्बर सम्प्रदाय में भी माने गये हैं। यही नहीं, किन्तु बौद्धों ने भी उन्हें अपना एक महात्मा माना है। बौद्धों के जातक साहित्य में वे करण्डु या करकंडु के नाम से प्रसिद्ध हैं। उन्हें वे प्रत्येकबुद्ध मानते हैं। प्रत्येकबुद्ध उन्हें कहते हैं जो स्वयं केवलज्ञान प्राप्त कर लें, किन्तु विना धर्मोपदेश किये ही, शरीरान्त कर, मोक्ष चले जावें। इस प्रकार के चार प्रत्येकबुद्ध बौद्धों ने माने हैं, करकंडु, नग्गई, नमि और दुर्मुख, और इन चारों की कथाएँ पाली साहित्य में पाई जाती हैं। किन्तु बौद्धों की करकण्डु-कथा और वर्तमान कथा में उनके जन्मस्थान व मातापिता के नाम तथा स्वयंबुद्धत्व के अतिरिक्त और कोई साम्य नहीं है। श्वेताम्बर सम्प्रदाय में भी वे चारों प्रत्येकबुद्ध माने गये हैं और उनकी कथाओं पर बहुतसा साहित्य निर्माण हुआ है। उनका सब से पुराना उल्लेख उत्तराध्ययन सूत्र में है, और, कथाएँ उसकी टीकाओं में पाई जाती हैं। इन कथाओं से वर्तमान ग्रंथ की मूल कथा का बहुत कुछ साम्य है, केवल उन कथाओं में करकण्डु की दक्षिण विजययात्रा का हाल नहीं पाया जाता। छोटी मोटी बातों में कई जगह भेद भी है। उदाहरणार्थ, जब हाथी राजा दधिवाहन और रानी पद्मावती को लिये भागा जा रहा था तब, देवेन्द्र कृत श्वेताम्बर कथा के अनुसार, राजारानी दोनों ने यह निश्चय किया था कि वे एक वृक्ष की डाली पकड़कर बच जावेंगे। किन्तु जब अवसर आया तब राजा तो डाल पकड़ सके, पर रानी स्वभावतः इस काम में फुर्ती न दिखा सकी, और हाथी की पीठ पर ही रह गई। किन्तु हमारे ग्रंथ में कहा गया है कि रानी के समझाने पर राजा अपनी गर्भवती प्रिय स्त्री को भाग्य के भरोसे छोड़कर केवल अपने प्राण बचाने पर राजी होगया। यह सच्चे धीरोदात्त नायक का लक्षण नहीं है। मेरा ख्याल है कि कनकामर ने अपना ग्रंथ

पहले लिखा है और श्वेताम्बर कथाकारों ने पीछे। यदि कनकामर को उपर्युक्त वर्णन ज्ञात होता तो वे निश्चय उसे ही स्वीकार करते। श्वेताम्बर कथा में पद्मावती एक मुनि की सहायता से दन्तीपुर में पहुंची थी, वहां वह एक आर्जिकाश्रम में रही, उसने गुप्त रूप से पुत्र प्रसव किया और उसे श्मशान में जा डाला जहां एक चांडाल ने उसकी रक्षा की। कनकामर के वर्णन में, पद्मावती को वन से माली अपने घर ले गया था। वहां से निकाली जाकर उसने श्मशान में ही प्रसव किया था। पुनः, श्वेताम्बर कथा में करकण्डु के वाटधानक निवासी चांडालों को ब्राह्मण बनाने तथा एक अपने प्यारे सांड की वृद्धावस्था देखकर वैराग्य धारण करने का उल्लेख है जो कनकामर के वर्णन में नहीं है। पाली जातक में एक वृक्ष की दुरवस्था देखकर करण्डु को वैराग्य हुआ कहा गया है। कनकामर के अनुसार उन्हें एक पुत्रवियोग से विह्वल स्त्री को देखकर वैराग्य हुआ।

दिगम्बर साहित्य में उपर्युक्त चारों प्रत्येकबुद्धों का उल्लेख तो मुझे अभीतक देखने को नहीं मिला और न ऐसा ही कहीं पढा जहां करकण्डु को ही स्पष्टतः प्रत्येकबुद्ध कहा हो। पर प्रत्येकबुद्धों की महिमा के कुछ उल्लेख अवश्य देखने में आये हैं। उदाहरणार्थ, जयसेनकृत प्रतिष्ठापाठ में उन महात्माओं को अर्घ चढाया गया है जो अन्योपदेश के बिना ही संयम की उच्च कोटि को पहुंच जाते हैं, और प्रत्येकबुद्ध-ऋद्धि को प्राप्त कर लेते हैं। उनका थोड़ा सा स्मरण करने से भी पापों का नाश होता है' (प्र. पा. ६७२)। एक संस्कृत सुकुमाल चरित में कहा गया है कि अंगपूर्वप्रकीर्णकों की रचना गणधर, श्रुतकेवली प्रत्येकबुद्ध योगीन्द्रों ने की थी। कनकामर ने भी करकण्डु को कहीं प्रत्येकबुद्ध की संज्ञा नहीं दी। यह कथा दिगम्बर साहित्य में मुझे श्रीचंद्र-कृत कथाकोष, रामचन्द्र-मुमुक्षु-कृत पुण्याश्रवकथाकोष और नेमिदत्त-कृत आराधना-कथाकोष में भी देखने मिली है। वहां भी मेरी दृष्टि में प्रत्येकबुद्ध का उल्लेख नहीं आया। इस विषय का संस्कृत में एक पूरा ग्रंथ मेरे देखने में आया है। वह है करकण्डु चरित्र जिसे शुभचन्द्र ने सकलकीर्ति की सहायता से संवत् १६११ में रचा था। यह ग्रंथ संस्कृत पद्य में है और पन्द्रह सर्गों में समाप्त हुआ है। कर्ता ने उसे ऐसे वचनों से प्रारम्भ और समाप्त किया है जिनसे ज्ञान पड़ता है कि वे एक स्वतंत्र ग्रंथ रचने का दावा करते हैं। पर मैंने इस ग्रंथ का कनकामर के ग्रंथ से मिलान किया तो विदित हुआ कि वह इसका अनुवाद मात्र है। मूल कथा तो पूरी वैसी की वैसी है ही, अवान्तर कथायें भी वहां ज्यों की त्यों विद्यमान हैं। कर्ता ने सिद्धसेन समन्तभद्रादि का स्मरण तो अवश्य किया पर जिसके काव्य को साम्हने रखकर वे कीर्ति के ग्राहक बने उसका कहीं कुछ उल्लेख करने में न जाने क्यों लज्जा गये? इस ग्रंथ में भी प्रत्येकबुद्ध का उल्लेख देखने में नहीं आया। रैधू, जिनेन्द्रभूषण भट्टारक और श्रीदत्त पंडित कृत करकंडुचरितों का भी उल्लेख भंडारों की सूचियों में पाया जाता है।

इस बात की खोज करने की आवश्यता है कि दिगम्बर जैनियों ने उपर्युक्त चार प्रत्येक बुद्ध माने हैं या नहीं, तथा बौद्धों और श्वेताम्बरों, दोनों ने उन्हे ठीक उसी प्रकार कब और क्यों मान लिये।

करकण्डु की इस अपूर्व मानता परसे मुझे उनके समय के सम्बंध में कुछ अनुमान होता है। बौद्ध उन्हे महात्मा बुद्ध से पूर्व हुए स्वीकार करते हैं, और जैन उन्हे भगवान पार्श्वनाथ के तीर्थ में अर्थात महावीर स्वामी से पूर्व हुए मानते हैं। जिस महात्मा के सम्बन्ध में दो तीन भिन्न भिन्न धार्मिक सम्प्रदायों में समान आस्था हो उसे यह समझना आवश्यक है कि वह उन साम्प्रदायिक भेदों के उत्पन्न होने से पूर्व ही हुए होंगे। अतः करकण्डु महाराज को हम यदि पार्श्वनाथ के तीर्थ में अर्थात् लगभग ईस्वी पूर्व ८०० से ७०० के बीच हुए मान लें तो अयुक्तिसंगत न होगा।

तेरापुर और वहां के लयन [गुफाएं]

ग्रंथ की चौथी और पांचवीं सन्धियों में करकण्डु महाराज के तेरापुर पहुंचने, वहां की पहाड़ी में एक गुफा और उसमें विराजमान पार्श्वनाथ भगवान का दर्शन करने, गुफा में एक जलवाहिनी प्रकट कराने, तथा वहां तीन और गुफाओं के बनवाने का विशद वर्णन है। यदि कनकामर का वर्णन सच है तो ये गुफायें आज भी किसी न किसी रूप में वर्तमान होना चाहिये? पर उनका पता लगाने से पूर्व तेरापुर कहां था इसका निश्चय होना चाहिये। करकंडु अंगदेश की चम्पापुरी से चोल, चेरादि दक्षिण के राज्यों की तरफ जा रहे थे तभी उन्हे तेरापुर मिला था। अतः दक्षिणापथ में ही उसे होना चाहिये। खोज करने से हैदराबाद राज्य के उस्मानाबाद जिले में एक 'तेर' नामका स्थान मिला है। यह उस्मानाबाद शहर, जिसका अभी कुछ ही पूर्व धाराशिव नाम था, से बारह मील उत्तर पूर्व की ओर है। वहां अब चौदह वाडियां (छोटे छोटे ग्राम) बसे हुए हैं। इसी 'तेर' को डाक्टर फ्लीट ने इतिहास प्रसिद्ध, प्राचीन तगरपुर ठहराया है। मेरा अनुमान है कि यही कनकामर कवि का तेरापुर है। कवि के दिये हुए वर्णन और इस स्थान की परिस्थिति के सूक्ष्म मिलान से इस अनुमान में कोई सन्देह नहीं रहता। कनकामर के अनुसार करकण्डु तेरापुर से दक्षिण की ओर जाकर ठहरे थे। वहां से कुछ दूर पश्चिम की ओर एक पहाड़ी के चढाव पर उन्हे वह गुफा मिली। वहीं एक तालाव के होने का भी उल्लेख है। आज भी ये सब बातें उसी प्रकार विद्यमान हैं। तेर के पास पहाड़ी भी है। उसकी बाजू में गुफायें भी हैं। एक तालाव भी मौजूद है। इस तालाव में कमल भी होते थे जो कुछ वर्षों से नष्ट होगये हैं। अब वहां की गुफाओं का वर्णन देखिये। करकंडु ने जिस गुफा के दर्शन किये उसे कवि ने 'सहसखंभलयन' कहा है। कविता में सहस्र का अर्थ साधारणतः अनेक, बहुत से जिनकी संख्या विना सावधानी से गिने न जानी जा सके, लेना चाहिये। वर्तमान प्रधान गुफा बड़ी विशाल है। इसका वरामदा

७८ फुट लम्बा और १०१ फुट चौड़ा है जिसमें पुराने ७-८ खंभे रहे होंगे। एक बाजू में कुण्ड वाला कमरा है जिसमें दो खंभे हैं। पांच दरवाजे भीतर शाला में जाने के लिये हैं। यह शाला ८५ फुट लम्बी और लगभग उतनी ही चौड़ी चौकोर आकार की है। यहां ३२ खंभे दोहरे चौकोर आकार में हैं, १२ भीतरी चौकोर में और २० बाहरी। इस बृहत् शाला की प्रत्येक बाजू में आठ आठ कमरे हैं जो प्रत्येक ९ फुट चौकोर है। फिर गर्भगृह कोई २० फुट लम्बा और १५ फुट चौड़ा है। यहां पांच फुट की पार्श्वनाथ भगवान् की काले पाषाण की पद्मासन मूर्ति विराजमान है। इस गुफा को यदि कवि सहस्रखंभ कहे तो कोई बड़े आश्चर्य की बात नहीं है।

कवि ने गुफा के भीतर एक जलवाहिनी प्रकट होने का वर्णन किया है। जब करकण्डु ने गुफा की मूर्ति के दर्शन किये तो सिंहासन पर उन्हें एक गांठ दिखी। उस गांठ को उनने तुड़वाई और वहां से एक भारी जल का फव्वारा निकल पड़ा। गुफा के भीतर अब भी जलकुंड है। जिस कमरे में जलकुंड है वह १७ फुट लम्बा और १२ फुट चौड़ा है। इसी कमरे में एक सप्तफणी नाग सहित पार्श्वनाथ भगवान् की प्रतिमा है। दो पाषाण और भी हैं जिनपर भी जिनप्रतिमाएँ खुदी हैं। कमरे के भूतल में दो छिद्र भी हैं जिनका सम्बन्ध कुंड से है। जान पड़ता है, करकण्डु के समय में यही गर्भगृह था। वर्तमान गर्भगृह में जो मूर्ति है सम्भवतः वही करकण्डु को पहाड़ी के ऊपर वामी में गड़ी हुई मिली थी। बड़ी शाला की बाजू के एक कमरे में भी जमीन में एक छिद्र है जो सदैव पानी से भरा रहता है। इससे कनकामर द्वारा वर्णित जलवाहिनी के प्रकट होने की बात भी सत्य प्रतीत होती है।

कवि ने कहा है कि जलवाहिनी प्रकट कराने से पूर्व करकंडु ने एक लयन चिनवाई और फिर विद्याधर के कहने से दो और लयन बनवाईं। मैंने लयन चिनवाने का तात्पर्य मूल के प्रसङ्गानुसार 'पुरानी लयन की मरम्मत करवाई' ऐसा लिया है। किन्तु यह भी सम्भव है कि जलवाहिनी से समस्त गुफा के नष्ट होजाने के भय से करकंडु ने पहले भी एक नई ही गुफा निर्माण कराई हो और दो फिर पश्चात्। इस प्रकार पुरानी गुफा सहित चार गुफाएँ हुईं। ये ही चार गुफाएँ पहाड़ी के इस भाग में आजतक विद्यमान हैं। यदि करकंडु द्वारा बनवाई दो ही नई गुफाई मानी जावें तो तीसरी गुफा किसी ने और पीछे बनवाई होगी। इन सब गुफाओं में जहां प्रतिमाएँ हैं वहां अधिकतः पार्श्वनाथ भगवान् की ही हैं, महावीर भगवान् की तो एक भी प्रतिमा नहीं है। इससे भी इस संस्थान के पार्श्वनाथ भगवान् के तीर्थ में निर्माण किये जाने की बात पुष्ट होती है।

इस प्रकार सिद्ध होता है कि कनकामर द्वारा उल्लिखित तेरापुर यही 'तेर' है तथा करकण्डु की निर्माण कराई हुई गुफाएँ वर्तमान गुफाएँ ही हैं। इनके समीप जो धाराशिव नाम का नगर बसा है, सम्भवतः उसका नाम इसी जलधारा के कारण पड़ा। करकण्डु ने



२. तेरापुर की गुफा नं. १

Cave No. 1 at Terāpura (Dhārāśiva).

(Page 43, intro.)

तेरापुर के राजा का नाम शिव सुना था। शुभचन्द्र ने तेरापुर के दो भिल्लों 'धारा' और 'शिव' नामधारियों का उल्लेख किया है। यह भी सम्भव है कि वहां कोई शिव का मंदिर बनने से वह नाम पड़ा। मूल गुफा के साम्हने जो आजकल शिव का मंदिर है वह बहुत प्राचीन नहीं है।

पहली गुफा किसने बनवाई?

अब प्रश्न यह उपस्थित होता है कि जिस प्राचीन गुफा को करकण्डु ने तेरापुर में बनी पाई वह किस ने बनवाई होगी। यह प्रश्न करकण्डु को भी उपस्थित हुआ था और उन्हें एक विद्याधर ने इसका उत्तर दिया था। सौभाग्य से कनकामर ने उस का वर्णन अपने ग्रंथ में किया है। विद्याधर ने करकण्डु से कहा था कि दक्षिण विजयार्ध में नील और महानील नामके दो विद्याधर भ्राता राज्य करते थे। शत्रुओं से पराजित होकर वे वहां से भागे और तेरापुर आये। यहां उन्होंने धीरे धीरे एक राज्य स्थापित कर लिया। एक मुनि ने उन्हे जैन धर्म का उपदेश दिया और उन्होंने फिर वह गुफा-मंदिर बनवाया। है तो यह पौराणिक कथा, किन्तु खोज करने से इसमें कुछ ऐतिहासिक तथ्य प्रतीत होता है: आठवीं शताब्दि और उसके पश्चात् के कई शिलालेखों में एक शिलाहार नाम के राजवंश का उल्लेख मिलता है। इनकी तीन शाखाओं ने क्रमशः उत्तर कोंकण, दक्षिण कोंकण तथा कोल्हापुर के आसपास राज्य किया। तीनों शाखाओं के राजाओं ने अपने शिलालेखों में अपने को 'जीमूत वाहन विद्याधर के वंशज' तथा 'तगरपुर के अधीश्वर' कहा है। इससे विदित होता है कि उनके पूर्वजों ने कभी तगरपुर में राज्य किया होगा। तगरपुर वही 'तेर' व कनकामर का तेरापुर सिद्ध हो चुका है। अतएव शिलाहार वंश के सम्बन्ध की उक्त दो बातों पर से ऐसा प्रतीत होता है कि यह वंश सम्भवतः कनकामर द्वारा कथित नील महानील से ही चला। कथासरित्सागर में वर्णन है कि जीमूतवाहन विद्याधरों का राजा था। उसने एक वार अपने दान और त्याग की बड़ी प्रशंसा की इसी से वह पदभ्रष्ट हो गया। वहीं पर दक्षिण विजयार्ध या वेद्यर्ध का भी वर्णन है, और बताया गया है कि हिमाचल पर्वत की दो श्रेणियां हैं, कैलाश से उत्तर की श्रेणी उत्तर वेद्यर्ध और दक्षिण की दक्षिण वेद्यर्ध कहलाती है। कथासरित्सागर से यह भी पता चलता है कि एक वार वत्सदेश के नरवाहनदत्त और विजयार्ध के विद्याधरों के बीच बड़ा घोर युद्ध हुआ था जिसके अन्त में विद्याधर हार गये और नरवाहनदत्त के अधीन हो गये। सम्भवतः यही शत्रुबल था जिससे पराजित होकर नील और महानील विद्याधर दक्षिण को गये। पद्मगुप्त-कृत नवसाहसांकचरित नामक संस्कृत काव्य में नर्मदा के दक्षिण में एक विद्याधर राजकुल का उल्लेख है। इन विद्याधरों ने मालवा के सिन्धुराज की सहायता की थी। इस प्रकार कनकामर की कही हुई बातों की अन्य ग्रंथों तथा शिलालेखों से भी पुष्टि होती है। इससे अनुमान होता है कि सम्भवतः नील महानील के वंशज ही शिलाहार वंश के नाम से

प्रसिद्ध हुए, और या तो स्वयं नील महानील ने ही या उनके किसी वंशज ने तेरापुर की प्राचीन गुफा बनवाई। इतिहास में पता नहीं चलता कि इस वंश का राज्य तेरापुर में कब रहा। यह बहुत प्राचीन काल में रहा होगा। इससे भी उन गुफाओं के पार्श्वनाथ के तीर्थ में बनने की बात अयुक्ति-संगत सिद्ध नहीं होती।

जिस पार्श्वनाथ की मूर्ति को करकण्डु ने पहाड़ी के ऊपर वामी में से निकालकर गुफा में स्थापित की उस के सम्बंध में कहा गया है कि दो अन्य विद्याधर उसे मलयदेश में पूदी पर्वत पर रावण के एक वंशजद्वारा बनवाये हुए जिन मंदिर से लाये थे। यह पूदी पर्वत सम्भवतः वर्तमान मलाबार के अन्तर्गत पोदियल नाम की पहाड़ी ही होगी।

INTRODUCTION

CRITICAL APPARATUS

In preparing the present edition of Karakaṇḍacariu the editior has fully collated four MSS. (D J N S) and has consulted one recent MS (J2). They are as follows:—

MS. D

This ms. is deposited in Bābā Dulichand's Bhaṇḍār in the Terāpanthi Digambara Jaina temple of Jaipur. It was collated on the spot. Leaves 61; size $10\frac{1}{2}'' \times 4\frac{3}{4}''$; lines per page 12; letters per line about 37; margin right and left $1\frac{1}{4}''$, top and bottom $\frac{3}{4}''$. Leaves No. 12 and 60 as well as 62 on which the colophon was obviously continued are missing. The incomplete colophon is as follows:—

॥ छ ॥ समाप्तमिदं करकंडचरित्रं ॥ छ ॥ छ ॥

संवत् १५९७ वर्षे शाके १४६१ प्रवर्तमाने दक्षिणायने श्रीसूर्ये फाल्गुणमासे कृष्णपक्षे द्वादश्यां तिथौ रविवारे मूलनक्षत्रे श्रीमूलसंघे नंद्याम्नाये बलात्कारगणे सरस्वतीगच्छे श्रीकुंदकुंदाचार्यान्वये भट्टारक श्रीपद्मनन्दिदेवास्तत्पट्टे भ० श्री शुभचन्द्रदेवास्तत्पट्टे भ० श्री जिनचन्द्रदेवास्तत्पट्टे भ० श्री प्रभाचन्द्रदेवास्तात्शिष्यमंडलाचार्य श्री धर्मचन्द्रदेवास्तदाम्नाये खंडेलवालान्वये गोधागोत्रे साह्यनांदा तद्भार्या नयणश्री तत्पुत्र साह मेहा तद्भार्ये द्वे प्रथमा मेहादे द्वितीया सुहागदे तत्पुत्रौ द्वौ प्रथम साहकरमा......(Incomplete)

From this we learn that the ms. was completely copied on Sunday the 12th of the dark fortnight of the month Phālguṇa in saṃvat 1597 equivalent to A. D. 1540, for a layman of the Khaṇḍelwal caste and Godhā gotra whose spiritual genealogy was as follows:—

Kundakundācārya
⋮
Padmanandi
|
Śubhacandra
|
Jinacandra
|
Prabhācandra
|
Dharmacandra (A. D. 1540)

MS. J

This ms. belongs to the Pātodi Digambara Jaina temple of Jaipur. Leaves 68: size 10″ × 4¼″; lines per page 11; letters per line about 36; margin right and left 1″, top and the bottom ½″. Leaf No. 19 which contained Kaḍavakas 18, 19, 20 and a part of 21 of Sandhi 3 is missing. It bears the following colophon:—

॥ छ ॥ संवत् १५५८ वर्षे कार्तिक वदि तीज ३ बुधवासरे आद्रनक्षत्रे श्री मूलसंघे बलात्कारगणे सरस्वतीगच्छे श्रीकुंदकुंदाचार्यान्वये भट्टारकश्रीपद्मनन्दिदेवाः तत्पट्टे भट्टारकश्रीजिनचन्द्रदेवाः तत्पट्टे भट्टारकश्रीदेवेन्द्रकीर्तिदेवाः तत्पट्टे भट्टारकश्रीविद्यानन्दिदेवाः तत्पट्टे भट्टारकश्रीसिंघकीर्तिदेवाः तत् शिष्य ब्रह्मचारि......स्वहस्तेन लिखितं कर्मक्षयार्थम् । शुभं भवतु ॥ छ ॥ श्री ॥ ज्ञानवान् ज्ञानदानेन etc.

From this colophon we learn that the ms. was copied on Wednesday the 3rd of the dark fortnight of the month of Kārttika in Samvat 1558 equivalent to 1502 A. D., by a pupil of Bhaṭṭāraka Simhakīrti for whom the following genealogy is given:—

Kundakundācarya
⋮
Padmanandi
|
Jinacandra
|
Devendrakīrti
|
Vidyānandi
|
Simhakīrti (A. D. 1551)

MS. N.

This is a ms. acquired by the editor during one of his tours in search of mss. Leaves 87; size 10″ × 4½″; lines per page 9; letters per line about 32; margin right and left 1¼″, top and bottom ¾″. The first and the last leaves are missing as also leaves Nos. 15, 73 and 75. Leaves Nos. 25, 26 and 60 are written in a different hand on different paper. These seem to have been substituted later in place of the leaves worn out or lost. It is an important ms. as it has supplied many variant readings and a few additional lines which have been given in the present edition in foot-notes. No colophon is available as the ms. goes only upto almost the end of Kaḍavaka 28 of the 10th Sandhi. But in appearance it seems to be of the same age as mss. D. and J

MS. S.

This ms. belongs to the Senagaṇa Bhaṇḍār of Kāranjā. It was the earliest to be discovered by the editor and forms the basis of the present edition. Leaves 103; size 11″ × 5″; lines per page 8; letters per line about 35; margin right and left $1\frac{1}{4}$″, top and bottom 1″. It is written in a bold and beautiful hand and is well preserved. It bears Sanskrit and vernacular glosses on the margin. Unfortunately, it gives no information about its date or place of copying. But it appears to me to be some what later in age than the mss. D and J. It ends as follows: –

समाप्तमिदं करकंडचरित्रं ॥ छ ॥ छ ॥ श्री ॥ श्री ॥

MS. J2.

This ms. belongs to Ailak Pannālal Saraswati Bhavana of Bombay. Leaves 51; size $12\frac{1}{2}$″ × $7\frac{3}{4}$″; lines per page 13; letters per line about 40; margin right and left 2″ top and bottom 1″. It bears the following colophon: –

समाप्तमिदं करकंडूचरित्रं । श्लोक संख्या १७०० ॥ हस्ताक्षराणि अजमेरागोत्रोत्पन्न फूलचन्द्रेण जयनगरमध्ये लिखितमिदमस्ति संवत् १९७८ मिति कार्तिक कृष्णाऽष्टमी चन्द्रवासरे लिखितम् ॥ शुभं भूयात् । कल्याणमस्तु ।

From this we learn that the copy was completed by Phoolchand Ajmera on Monday the 8th of the dark fortnight of Kartika in Samvat 1978 equivalent to 1921 A. D. at Jaipur. Thus, it is only thirteen years old. On examination I found out that it was copied from ms. J with which it agrees throughout and omits the portion contained in the missing leaf of the former. The copy is a very poor performance being full of mistakes and omissions. It is a telling example of how old literature can not now be well preserved by means of copies made by persons who have absolutely no knowledge of the language. I did not think it worth while to take down variants from such a second hand, recent and ill-executed ms. though I went through it and tried to check the readings of ms J. from it.

SUMMARY OF KARAKAṆḌACARIU.

I

The poet begins the work by proclaiming victory to Jina and expressing his own humility and memory of the writers of yore like Siddhasena, Samantabhadra, Akalamka, Jayadeva, Svayambhu and Pushpadanta. Then the story begins. In the Jambudvīpa and Bharata kshetra there was the beautiful country of Anga in which was situated the prosperious city of Campā. Its powerful and righteous king Dhādivāhana once went to Kusumapura and saw there a beautiful girl brought up by a gardner who told him that he recovered her from a box found floating in the Ganges by his wife. The king examined the box closely and learnt from the inscription on the seal that she was the daughter of Vasupāla king of Kausāmbi and that her name was Padmāvatī. He then married her and returned with her to his capital. In due course she became pregnant and entertained a desire to dress herself like a man, and ride about the town on an elephant in drizzling rain in the company of her husband. It was summer but arrangements to satisfy her longing were made by the aid of the rain-deity (Meghakumāra). Unluckily, the elephant on which the royal couple was riding suddenly became restive and ran away towards the forest. The queen prevailed upon the king to save himself by catching hold of the branch of a tree and leave her to her own fate. The elephant, with the queen on its back, reached a deep lake where the queen jumped off and entered the forest which was dry and deserted. Suddenly, however, the forest became green and full of blossom. This extraordinary event was reported to the forest-guard in Dantipura, who instantly came there and met the queen resting under a tree. He addressed her as his sister and induced her to accompany him home. But there the gardener's wife Kusumadattā became jealous and apprehensive of her beauty and soon found out an excuse to drive her away. The queen bent her way to the cemetery where she gave birth to a son.

II

No sooner was the child born than a certain Mātanga appeared there and attempted to take the child away. Being challenged by the mother he told her that he was in reality a Vidyādhara of the Vijayārdha mountain. Once he was out for a joy-ride in his aerial car with his wife, when his car suddenly stopped. While investigating the cause of the interruption, he saw below him a sage absorbed in meditation. Taking him to be the cause, he got very angry and drew out his sword to

kill him. But the sage cursed him as a result of which he lost his Vidyā. Peing softened by his importunities, however, the sage modified his curse by the rider that he would regain his Vidyā when Padmāvati's son, born in the cemetery and brought up by himself, will acquire the throne of Dantipura. This, he said, was the reason why he was taking the child away with him. The queen consented and the Mātanga brought the child home and handed it over to his wife saying that it was her child. Padmāvati, in her double bereavement, joined a nunnery and took vows from sage Samādhigupta. The child grew in the home of the Mātanga who, having observed dry scab on his hand, gave him the name of Karakaṇḍa. He instructed him in all arts and sciences and illustrated to him the benefits and evils of good and bad company by means of stories. One day the king of Dantipura died leaving no natural heir to the throne behind. The ministers of the state applied a divine method for selecting the king. They released an elephant with a jar full of water in its trunk and charged it to empty the jar over him who may be destined to be the king. The elephant passed through the town, came to the cemetery and emptied it over the head of Karakaṇḍa. When the citizens were bewailing their lot and the ministers were hesitating to acknowledge a Mātanga as their prince, the guardian of Karakaṇḍa, having regained his Vidyā, appeared on the scene in all his glory and assured them all about the high parentage of the lucky boy who was then hailed with joy by all.

III

Karakaṇḍa was then led into the capital on an elephant with all the the paraphernalia of royalty and was installed king. One day, while passing through the town, he saw a man carrying a female portrait in his hand. At its sight Karakaṇḍa became enamoured. He learnt from the man that the portrait was of the daughter of Ajavarmā, king of Girinagara, in the Soratha country, and that her name was Madanāvali. She had heard the glories of king Karakaṇḍa sung by the Khecaras and had become love-sick. Her father had sent him in search of the object of her love. On hearing this the king revealed his identity and despatched reliable persons to bring Madanāvali whom he subsequently married. During the marriage-celebrations his mother paid a visit to him.

Soon after the marriage, there arrived a messenger from the king of Campā who claimed homage from Karakaṇḍa. In wrath, the latter dismissed the ambassador and led an invasion against Campā He crossed the Ganges and besieged the capital of his enemy. A fierce battle ensued during which victory swung now to one side and now to another, till the forces of Karakaṇḍa were completely routed.

Karakaṇḍa then recalled the Vidya which was imparted to him by his god-father, the Mātanga-Vidyādhara, and began to deal personally with his powerful opponent. At a critical stage of the combat his mother Padmāvati suddenly appeared and turned the battle-field in to a scene of family affections. The father embraced the son and led him into his capital with rejoicings. He subsequently renounced the kingdom in favour of his son in order to lead an ascetic life and attain salvation.

IV

Having consolidated all his dominions Karakaṇḍa once asked his minister whether there was any person who did not acknowledge his suzerainty, and on being told that the Coda, Cera and Pandya kings of the South did not pay homage to him, he sent an ambassador to those kings. He was, however, dismissed with scant courtesy by them. In warth, Karakaṇḍa took a vow that either he would place his foot on their heads or renounce the world. He then marched out with a vast army and reached Terapura. He halted in the vicinity of the town. The king of the place called Siva came to pay him a friendly visit. From him Karakaṇḍa learnt that on a hill to the west of that place there was a cave-temple of a thousand pillars and on the top of the hill there was a huge anthill which was regularly worshipped by an elephant. Being struck with curiosity, Karakaṇḍa, accompanied by Siva, mounted the hill on the slopes of which he found the cave containing a Jina image. Climbing further to the top he saw the anthill and in his very presence an elephant came which fetched water and lotuses from the neighbouring lake and worshipped the anthill. Karakaṇḍa amused himself by the scenery of the beautiful lake and then caused the anthill to be excavated. Exactly as he had anticipated, an image of Pārsvanātha flashed forth from the deep. The king conveyed it to the cave where, on the lion-seat, he noticed a patch. On inquiry from an old artisan of the town he learnt that it was the mouth of a fountain of water. His curiousity was aroused. He caused the patch to be scraped off and, lo! water gushed forth with great force, and filled the whole cave. The king became repentant fearing the destruction of the cave-temple. The guardian Vidyādhara of the cave, however, appeared and consoled the king.

V

On inquiry by the king as to who built the cave-temple, the Vidyādhara informed him as follows. In the city of Rathnepura situated in the Southern Vijayārdha there ruled two brothers Nila and Mahānila. Being pressed by enemies they fled and came to Terāpura where they gradually built a kingdom. They were converted to Jainism by a Muni and excavated the cave-temple dedicated to Pārśvanātha. At

this time, another two Vidyadhara brothers from the Northern Vijayardha made a religious trip to Lankā. On their way, they saw a beautiful Jina temple on the Pudi hill in the Malaya country and from there they picked up a fine Jina image. While returning home they temporarily deposited the image on the Terapura hill and went for worship into the Jina temple. On their return they tried to lift up the image but it would not move. Seeing no other way, they buried the image in a box at the very spot. Later, they learnt from a sage that the place where they had left the image was destined to become a holy spot and that one of the brothers in his next birth will gain enlightenment there. At this information the brothers renounced the world and became ascetics. Amitavega, the elder, by his holy practices, died and attained heaven, while the younger, Suvega, spoiled his religious austerities by hypocracy, as a result of which he was born an elephant in the next birth. Amitavega came to know of the misfortune of his younger brother, reminded him of his fate and preached religion to him, Thus the elephant became a worshipper of the holy spot where they had buried the image. Later, when he found that the image was removed from there he took sanyāsa and went to heaven after death. The Vidyādhara then advised Karakanda to construct one more cave on the upper side of the previous cave. Karakanda more than fulfilled this pious wish of the Vidyādhara by excavating two more caves.

While Karakanda was yet encamping there, a wild elephant came to drink water from the lake. Catching the smell of the army-elephants, it advanced towards the camp which was atonce thrown into a tumult. The king came out with his arms but the elephant suddenly vanished out of sight. Returning to his camp he found, to his utter amazement, Madanāvali missing. The search that followed proved futile. In his overwhelming sorrow, he was consoled by a Sura who told him the story of his former birth, He had a pet parrot which was once attacked in its cage by a snake That snake was reborn as a Vidyādhara who had now assumed the form of an elephant and stolen his wife from him. He, however, assured the king that he would regain her when he returned from his victorious campaign. The Sura revealed his own identity as no other than the king's parrot in his former birth. The king doubted the possibility of his ever regaining Madanavali and to remove his doubts the Vidyadhara cited the example of Naravahanadatta whose story is told in the next chapter.

VI

This chapter is entirely taken up by the story of Naravāhanadatta told by the Vidyadhara to Karakanda.

२५९

VII

The Vidyādhara then advised Karakaṇḍa to march away immediately as he had observed a good omen. Accordingly, the king marched away and reached the Simhala island. He encamped in the vicinity of the capital and went into the neighbouring woods for sport. He saw a big banyan tree of which he pierced all the leaves by means of his shots. This fact was reported to the king of the place who thereupon desired to see him. But Karakaṇḍa would not care to visit his palace unless the king came personally to invite him. So the king himself came out and conducted Karakaṇḍa to his palace where he met princess Rativegā who instantly fell in love with him. They were then married. Taking leave of his father-in-law Karakaṇḍa, with his new wife and large dowries, sailed off. During the voyage, they encountered a sea-monster which threatened their boat. The king drew forth his sword and jumped into the sea. He succeeded in killing the monster but was himself carried away by a Vidyādhari. His disappearance caused a great commotion in the boats. To the young bride it was a great shock and she burst forth into heart-rending lamentations. The minister who was on board consoled all and brought them to the shore where they all encamped. Rativegā devoted herself to the worship of goddess Padmavatī who appeared in person and informed her of the fate of her lord who had been taken by the Vidyādhari to Tilakadvīpa and had been married by her. He had also shown great valour in killing the enemy of the Vidyādhari's father and in recognition of this achievement all the Vidyādharas had accepted him as their master. The goddess then assured Rativegā that her lord will return to her with a large fortune. On Rativegā's expressing her doubts about the truth of the forecast the goddess set forth to illustrate her prophecy.

VIII

Rativegā asked the goddess to tell her whether any person who had gone away like her husband had ever come back. On this the goddess narrated to her the story of king Aridamana, and saying that, like him, her husband will also soon return, she went away. Rativegā, thence forward, passed her time in the practice of religious vows and alms-giving, till, one day, Karakaṇḍa arrived there with his new wife. After passing a few days there in merry-making, he resumed his course of conquest of the Draviḍa country. He defeated the Coḍa, Cera and Pandya kings in an open fight, took them prisoners, and, as promised, touched their crowns with his foot. But when he saw Jina-images on the tops of the crowns, he felt remorseful, released the prisoners and offered to reinstate them in their kingdoms. But the latter replied that their sons would, thence forward, serve him, and retired to

forest for penance. Karakaṇḍa, then turned his way back and came to Terāpura where Madanāvali had been abducted. There, the Vidyādhara brought her back to him and recounted to him the events of his past lift- how he, as a serpent, had attacked his pet parrot, but was warded off by him, and how he, being subsequently crushed under the hoof of a horse, was imparted the Navakaramantra by a sage as a result of which he became a Vidyādhara and avenged himself by abducting his past enemy's wife. He then bowed down to the king and asked for pardon. The Vidyadhara then went his way and the king returned to Campā where he ruled happily for many days.

IX

One day when the king was sitting in the assembly, the forest-guard came and reported the arrival of sage Śilagupta. Hearing this, the king rose from his seat to honour the auspicious report, and then caused the happy news to be proclaimed in the capital by beat of drum. He then marched out in a procession for paying homage to the holy guest. On his way, he saw a woman piteously weeping and woefully beating her breasts. On inquiry, he learnt that the sorrow for her child which was snatched away by the hand of Death had brought about the wretched condition in the woman who was once so happy. This account aroused feelings of renunciation in the mind of the king who then began to brood over the frailty of the mortal world, the miseries of existence, the helplessness of man and such other problems of life. In this contemplative and pious mood, he reached the sage whom he honoured and from whom he received a religious sermon.

X

At the end of the sermon, the king asked the sage the reason why his hand had dry scab when the rest of his body was so comely, why his mother was carried away by the elephant and thus separted from his father who loved her so deeply, and why his own wife Madanavali was abducted by the Vidyādhara. In answer to the first question the sage said that in Terāpaṭṭana there once lived a pious merchant Dhanamitra. His cow-boy, while looking out for the buffaloes one night, saw an extraordinarily big and beautiful lotus in a lake. He plucked it, but while walking away with it, he was interrupted by a Sura who told him that since he had plucked a flower which was inaccessible even to gods, he should offer it at the feet of one who may be the highest and most worshipable being on earth, failing which he would be killed. Dhanadatta agreed to this and thought his master who was respected by all people to be worthy of the flower. But when he approached his master and told him

about his intentions, the latter took him to the king thinking him to be more worthy. But when the king was approached, he thought sage Yasodhara to be worthier. The latter himself, when approached, directed them to Lord Jina as the worthiest of all. Dhanadatta then worshipped the Jina with that flower as a result of which he was born the son of the king of Campa in Karakaṇḍa's person, and since he performed the worship without washing off the slime from his hands, he had inherited the dry scab.

As to his second question, the sage said that in the city of Śrāvasti there once lived a merchant named Nāgadatta whose wife Nāgadatta became faithless to him and seduced a Brāhmana boy, who was brought up in the family, to make love with her. The merchant came to know of her faithlessness and retired to forest in sheer disgust. He practised penance, attained heaven and was reborn as the son of king Vasupala of Campā and was named Dhāḍīvāhana. In the mean-while, the Brāhman boy, having lead the life of a debauch, died and was reborn as an elephant in the country of Kalinga. Nāgadatta, through her faithlessness, was reborn in Tāmralipti and, in due course, became the wife of a merchant named Vasumitra. She got two daughters Dhanavati and Dhanaśri who were married to two merchants in Nālanda and Kauśāmbi respectively. Vasumitrā died and the widowed Nāgadattā went to live with her younger daughter who induced her to take the vow of not dining at night. Subsequently she went to her elder daughter who caused her to break the vow. In this way she took the vow thrice and thrice was it broken. However, she visited her younger daughter the fourth time, died there and was reborn as the daughter of king Vasupāla of Kausambi, who, considering her birth to be inauspicious, put her in a box and threw her into the Jumna, whence it was carried into the Ganges and recovered by the gardener of Kusumapura. She grew up and became Padmāvati the mother of Karakaṇḍa.

In reply to the third question of the king, the sage repeated the story of the parrot and the snake which has already occurred twice before (V, 18; VIII, 20.).

On hearing all this Karakaṇḍa became disgusted with the world. At this stage, his mother Padmavati also arrived there and the sage gave her a discourse on the religious efficacy of fasting during the course of which he narrated the story of Sumitra who subsequently became Arjuna. Padmāvati took the vow and, in due course, attained heaven. Karakaṇḍa also relinquished the throne for his son Vasupāla and became an ascetic His many wives followed suit and attained heaven. Karakaṇḍa toured through many countries, practised severe penances, acquired omniscience and shaking off the mortal coils attained ever lasting bliss.

THE INTERVENING STORIES AND THEIR SOURCES

The bulk of the present work is considerably increased by no less than nine independent stories, short and long, introduced to illustrate some point in the main story. Four of these are recited by the god-father of Karakanda in order to explain to him the fruits of magic skill,[1] the penalty of ignorance,[2] the evil consequences of low company[3] and the advantage of noble company.[4] These stories are brief and occupy no more than four kadavakas each. They seem to have been taken from folk-lore. The story of the appearance of the elephant in Sandhi V, 14, and its onslaught on Karakanda's forces reminds us of the story of Priyamvada who, in the form of an elephant, rushed upon the army of Aja on the bank of the Narmada in the Raghu-vamsa of Kālidasa, canto V. The story of Naravahanadatta, recited by a Vidyādhara in order to assure Karakanda how he might still hope to get back his lost wife, occupies the whole of the sixth Sandhi. Naravāhanadatta, as we know, is the hero of the Katha sarit-sagara of Somadeva, the Brihat katha-manjiri of Kshemendra and the Brihat katha-sloka samgraha of Buddhaswami. Our story is in substantial agreement with the account found in those works, though it varies in detail from them about as much as they differ among themselves. It appears, our author had used some version of the Brihat-katha of Gunadhya. The episode of Madanamara of this story being turned into a parrot by the curse of a sage's daughter[5] reminds us of a similar incident occurring in the Kādambari of Bāna, which is itself based on the Brihat-katha, where Mahāsveta turned Vaisampayana into a parrot for a similar indiscretion due to the madness of love. Within the framework of the story of Naravāhanadatta we have the interesting story of Mādhava and Madhusudana[6] recited by a sage to the hero in order to illustrate the evil results of revengeful feelings. Current fiction seems to be the source of this story, as well as of the story of a good omen[7] which follows the story of Naravāhanadatta from the mouth of the same Vidyādhara. Another long story is that of Aridamana[8] which is told by goddess Padmāvati to Rativega in her separation from her husband. It occupies almost the whole of the eighth Sandhi. It is an interesting legend of a sea voyage, foundering, separation, and ultimate reunion. The account of the parrot at the beginning of this story atonce reminds us of the parrot which was introduced to king Sūdraka in Bāṇa's Kādambari. The big Salmali tree full of nests, the party of hunters and the parrot's reaching the residence of ascetics and acquiring knowledge of the Sāstras, strike one

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1. II, 10-11.
2. II, 13.
3. II, 14-15.
4. II, 15-18.
5. VI, 12.
6. VI, 4-7.
7. VII, 1-4.
8. VIII, 1-16.

as similarly described in both. The story also occurs in the Kathā-sarit-sāgara X, 3 and must have been present in Guṇāḍhya's Brihat-Kathā from where Bāṇa borrowed his theme. The method of escape of the parrot, however, is different in the present work. While the parrot in Kādambarī was yet very young and escaped by the over-sight of the fowlers, our parrot was more grown up and wise and showed a great skill in planning not only its own escape but of the whole pack. For this part of his story the author probably drew his inspiration from the story of the deer and the crow in the Hitopadeśa where the latter saved the former by a similar plan. The author also seems to have had in his mind the story of the pigeon-king Citragrīva in the Pancatantra. The story of Sumitrā[1] told by the sage to the mother of Karakaṇḍa is a fanciful fairy tale very much similar to the story of Vatsarāja occurring in Bhāvacandra Suri's Śāntinātha-carita which belongs to a much later date.[2] These nine stories together constitute about one-fourth of the whole book.

POPULARITY OF THE HERO

The hero of this work has the unique distinction of being reconized as a saint in the hierarchy of Buddhism as well as Jainism.[3] He is the first of the four Pratyekabuddhas, the other three being Durmukha, Nami and Naggai. To the Bauddhas, a Pratyeka-buddha (Pali Paccekabuddha) meant one enlightened by himself, who attains supreme insight, but dies without proclaiming the truth to the world. He has his hair and beard shaved, is dressed in yellow robes, is detached from all family and tribal connections and dwells in the Nandamula cave on the Himālayas.[4] The same four Pratyeka-buddhas are recognized by the Svetāmbara Jainas in their canonical books.[5] The Digambaras have also reconized them as wor-

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1. X, 18-22 2. Hindi translation, Calcutta, 1924, p 227.

3. Dr. Jarl Charpentier, in his book Paccekabuddhageschichten, Upsala, 1908, has collected many references to Karakanda and other names associated with him. Besides the Karanda Jataka (see Appendix A), he mentions the Dadhivahana Jataka (No. 186) which is only vaguely connected with Karakanda through the name of his father. In his attempt to find some Brahmanic parallel also, the author, following up the clue furnished by Devendra's story (see Appendix B), collects many epic and Pauranic mentions of the Candalas of Vatadhana who became Brahmanas. But he has failed to find out any real recognition of Karakanda in the Brahmanic literature.

4. Majjhima Nikaya III, 86; Samyutta Nikaya I, 92; Jataka 408, for which see Appendix A.

5. Uttaradhyayana Sutra XVIII, 46-47.

करकण्डू कालिंगेसु पंचालेसु य दुम्मुहो । नमी राया विदेहेसु गन्धारेसु य नग्गई ॥
एए नरिन्दवसभा निक्खन्ता जिणसासणे । पुत्ते रज्जे ठवेऊणं सामण्णे पज्जुवट्ठिया ॥

shipful beings who attained perfection in conduct without being instructed by anybody else.[1] But neither their number is specified nor their names given and we do not find much literature on them. At one place, however, they are attributed with the compilation of a part of the Jaina canon.[2]

Comparing our story with the Buddhist Jātaka, we find the hero in the latter work named Karaṇḍa and his parents and his capital are given the same names as in our work. The father is named Dahivāhana and the Sanskrit translators of our story have translated Dhāḍivahana of our work by Dadhivāhana. The hero is said to have ultimately resigned the kingdom and become a saint. The comparison ends here and there is nothing that is common in the details of the narrative of the two stories. The story given by Devendra in Prakrit agrees better with our story and the first part of it up to the coronation of the hero on his paternal throne of Campā is more or less similarly described in both. The southern campain of Karakaṇḍa is, however, entirely wanting in Devendra's account. Besides a few differences in detail in the two narratives,[3] there is one remarkable improvement in Devendra's version. The manner of Dhāḍivahana's escape from the runaway elephant, leaving his wife to her fate, strikes one as very unchivalrous in the present work, but Devendra's account is free from the fault. Had this version been known to our author he would certainly have adopted it.

If Karakaṇḍa is to be regarded as a historical person, and, as we shall, see, he ought to be so recognized, the only period to which he can be assigned is prior to the 5th century B. C. The Jainas say that he flourished between the period of lord Pārśvanāth and of Mahāvira, and the Bauddhas put him prior to the advent of Buddha. In as much as he is reconized as a saint by the Bauddhas as well as the

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1. In the Pratishthapatha of Jayasena, for example, the Pratyekabuddhas are thus invoked—

अन्योपदेशविरहेऽपि सुसंयमस्य चारित्रकोटिविधयःस्वयमुद्भवन्ति ।
प्रत्येकबुद्धमतयः खलु ते प्रशस्यास्तेषां मनाक् स्मरणतो मम पापनाशः ॥ ६७२ ॥
ओं ह्रीं प्रत्येकबुद्धत्व-ऋद्धिप्राप्तेभ्योऽर्घम् ।

2. In one manuscript of Sukumalacarita in Sanskrit, deposited in a Bhandar at Jaipur, I found the following verse—

अंगपूर्वप्रकीर्णानि रचितानि गणाधिपैः
प्रत्येकबुद्धयोगीन्द्रैःश्रुतकेवलिभिर्मुदा ॥ २५ ॥

3. See introduction in Hindi, page 13-14.

Svetāmbara and Digambara Jainas, he has to be assigned to a period sufficiently removed from the origin of Buddhism as well as the sectarian split amongst the Jainas.

The old literature which I have been able to find out on Karakaṇḍa is as follows:—

BUDDHIST

1. The story of Karaṇḍu forming part of the Kumbhakāra Jātaka (Jātaka No. 408).[1]

SVETĀMBARA

2. Uttarādhyayana Sūtra XVIII, 46, mentions Karakaṇḍu as the king of Kalinga who, like Durmukha of Pancāla, Nami of Videha and Naggai of Gandhāra, renounced his kingdom in favour of his son and became a sage.[2]

3. Sāntisūri, in his commentary called Sishyahitā on the Uttarādhyayana Sūtra, gives the story of Karakaṇḍu, like Devendra. He is said to have died in Samvat 1096 · 1040 A. D.[3]

4. Devendra in his commentary called Sukhabodha on the Uttarādhyayana-Sūtra gives the story of Karakaṇḍu. This work, according to the prasasti, was completed at Anhila-paṭana in Samvat 1129 = 1073 A. D.[4]

5. A pupil of Cāritravijaya wrote Pratyeka-buddha-caritra in Sanskrit verse. This work does not seem to be very old.[5]

6. Subhasīlagani, in his Kathākosha, gives the story of Karakaṇḍa.[6]

7. Samayasundara Upādhyāya wrote Karakaṇḍu-chaupai in Hindi verse about the beginning of the 17th century.[7]

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1. Appendix A
2. Dr. Charpentier's edition, Upsala, 1922.
3. Pattavali-samuccaya, Viramgaon, Gujrat, 1933, p. 54, 158.
4. Charpentier's Introduction to Uttaradhyayana, p. 56; Appendix B.
5. Printed, Jamnagar, 1920.
6. Translated by Tawney.
7. Misra-bandhu-vinoda part I p. 378.

DIGAMBARA

8. Sricandra, in his Kathākosha written in Apabhraṁśa, has included the story of Karakaṇḍa. He wrote about the time of Mūlarāja of Anhilavāḍ of either the 10th or the 12th century.[1] The story is in substantial agreement with our version.

9. Subhacandra, helped by Sakalabhūshaṇa, wrote Karakaṇḍucaritra in Sanskrit verse in Samvat 1611 = 1555 A. D. This work is a translation of Kanakāmara's work which it follows quite closely not omitting even the intervening stories. The author has, however, no where recognized the debt. I have used a manuscript of this work in writing the notes.[2]

10. Raidhu is said to have written Karakaṇḍucarita in Prakrit.[3] Probably this work was also written in Apabhraṁśa as most of the known works of Raidhu are in Apabhraṁśa. He flourished in the 15th century.[4]

11. Jinendrabhūshaṇa Bhaṭṭāraka is said to have written Karakaṇḍucarita in Prakrit about 1676 A. D.[3]

12. Sridatta Pandit is attributed with the authorship of a Karakaṇḍucarita.[3]

13. Rāmacandra Mumukshu wrote a collection of stories in Sanskrit called Puṇyāśrava-kathā-kosha in which he has included the story of Karakaṇḍu. One of the Mss. of this work is dated in Samvat 1558 = 1501 A. D.[5]

14. Nemidatta wrote Ārādhanā kathā-kosha in Sanskrit verse in which he has included the Karakaṇḍa story.[6]

15. Karakaṇḍu-svāmi-ki-kathā in Hindi verse based on the Ārādhanā-kathā-kosha of Nemidatta.[7]

16. The present work of Kanakāmara.

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1. Allahabad University Journal Vol. I p. 170.
2. The MS. belongs to the Balatkara gana Bhandar, Karanja.
3. दिगम्बर जैन ग्रंथकर्ता और उनके ग्रंथ by Nathuram Premi.
4. दशलाक्षणिक जयमाल, Intro., Bombay 1923.
5. Hindi translation by Nathuram Premi, Bombay 1907.
6. Text and Hindi translation, Bombay 1915.
7. Devaband 1910.

AUTHORISHIP, TIME AND PLACE OF COMPOSITION OF THE WORK.

In the colophon at the end of each of the nine sandhis of the work we are told that the Karakaṇḍa-Mahārāja-carita was the composition of Muni Kaṇayāmara (Sk. Kanakāmara). The name also occurs in the ending verse of each Sandhi where, however, it also gives a sense suitable to the context. From these mentions we know that the author's name was Kanakāmara and that he was a Muni i. e. an ascetic. A few more particulars about the author are obtained from the second introductory stanza of the work and the last two stanzas which form the author's praśasti. Here we are told that the author Kanakāmara was born in a Brāhmaṇa family of the Candā-rishi-gotra. This gotra may be identical with the *Candrakula* which is said to have been a division of the Vairi Śākhā sprung from the *Koṭika gaṇa*. Śāntisuri the author of a commentary on Uttarādhyayana (11th century), and Devendra's teacher Amaradeva (12th century) belonged to different subdivisions of this kula.[1] It is, However, noteworthy that these authors were Svetāmbara while Kanakāmara was avowedly a Digambara monk. In the introductory stanza as well as the praśasti, the author mentions the name of his teacher as the learned Mangaladeva (Budha Mangaladeva or Pandit Mangaladeva) who may be identical with the author of Dharma-ratnākara a compilatory work on Jain religion and philosophy.[2]

Our work does not mention the time of its composition, nor have I been able to discover any mention of the author in other works. Thus we are thrown upon the internal evidence of the work to determine its date. Of the four old manuscripts used for preparing the text of this edition, the two from Jaipur are dated in Vikrama samvat 1558 and 1597 respectively. Therefore V. S. 1558 i. e. A. D. 1502 is the *terminus ad quem* for the date of the work. For fixing the upper limit we have the mention of Siddhasena, Samantabhadra, Akalaṃkadeva, Jayadeva, Svayambhu and Puspadanta at the beginning of the work.[3] The first of these is the celebrated

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1. Charpentier: Uttaradhyayana sutra, introduction p. 54 & 57.

2. I saw a ms. of this work in the Balatkara gana temple at Karanja. It consists of 151 leaves and was copied in samvat 1667. At the end of the work the author says—

कृतं मयेदं सकलादिशास्त्रं रत्नाकराह्वयं बुधमंगलेन ।
नीत्वा रहस्यं च समस्तशास्त्रात् नंदत्वहो वै चिरकालमुर्व्या ॥ १

The time of the composition of the work is unknown. (See Catalogue of C. P. & Berar Mss., and दिगम्बर जैन ग्रंथकर्ता और उनके ग्रंथ by Pt. Nathuram.)

3. 1, 2, 8-9.

author of the Nyāyāvatāra and other works. There has been a large amount of controversy about his date which fluctuates between the first century B. C. and the 7th century A. D.[1] Five works of Samantabhadra have so far come to light. His date has also been a subject of controversy and he has been assigned to various dates between the 2nd and the 7th cent. A. D. What we are absolutely certain of, is that he lived prior to 705 A. D. when the Harivaṃśa purāṇa of Jinasena which mentions him, was completed.[2] Akalamkadeva is the author of many works. His date is also uncertain though some inscriptional and literary records connect him with the court of Sāhasatunga who is generally identified with the Rashtrakuṭa king Krishna I, and therefore he is assigned to the middle of the 7th century A. D.[2] No work of Jayadeva has so far come to my knowledge but he is mentioned by a later day author Mallibhushaṇa in his Nāgakumāracarita, as the first of those who wrote a life of Nāgakumāra.[3] Svayambhu is known to be the author of two large Apabhramsa works. He flourished between the 7th and the 10th century A. D.[4] Pushpadanta has now become well known by his three Apabhramsa works two of which, Jasaharacariu and Nāyakumāracariu have already been published. His Mahāpurāṇa is proved to have been completed in A. D. 965.

Thus, of the six authors mentioned by Kanakāmara the latest to have lived is Pushpadanta. In fact, the author seems to have mentioned them in their chronological order. Therefore A. D. 965 proves to be the *terminus-a-quo* for the date of our author.

In the author's praśasti mentioned above, there is some information of historical value which may ultimately help to determine precisely the date of our author. Here the author says that he produced the work at Asaiya town, out of regard for the minister to whom king Vijavāla was attached, who was a veritable mirror to the face of king Vijavāla, who attracted the mind of king Bhūvāla and who amused the heart of king Kaṇṇa. Thus, the kings mentioned seem to be named Vijayapāla, Bhūpāla and Karṇa who lived within the life time of a single minister and who actually ruled at Asaiya or had it included in their kingdom.

After a long search, I feel inclined to identify these kings with those mentioned in a few obscure inscriptions which have not yet been assigned their

1. Dr. P. L. Vaidya: Nyayavatara, Bombay, 1928, Introduction.
2. Catalogue of C. P. & Berar Mss, introduction.
3. H. L. Jain: Nayakumaracariu, introduction p. XXI.
4. H. L. Jain: Apabhramsa literature, Allahabad University Journal V. I, p. 169.

proper place in the royal dynastic lists. The first of these inscriptions is the Damoh Stone Inscription which was discovered in the Hatta Tahsil of Damoh in C. P., and is now deposited in the Nagpur Museum.[1] It is written in Apabhraṁsa with a free translation in Sanskrit. It recites that one Vijayapāla Kshatriya was born in the Viśvāmitra Gotra. He conquered a hero named Kai. His son was Bhuvanapāla who defeated the Kalacuris, the Gujaras and the Deccan kings.[2] Rai Bahadur Hiralal thinks that this inscription probably belongs to the 12th century and that the persons named in the record were, perhaps, commanders of armies and possibly, related to the Guhila princes of Mevāḍ in which dynasty there was one Vijayasimha who married Śyāmaladevi daughter of Udayāditya of Mālwā by whom he had a daughter Alhaṇadevi who married Gayākarṇa of Ḍāhala[3] The second record is a fragmentary inscription found at Kalinjar which speaks of a king named Bhūmipāla the son of Vijayapāla, and goes on to say, after a lacuna, that the son had made himself the ornament of the southern direction and had vanquished the ocean-like Karṇa.[4] Bhūmipāla is found mentioned in a third fragmentary inscription found at Tewar.[5] All the three inscriptions, on palaeographic grounds, are assigned to

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1. Rai Bahadur Hiralal: Inscriptions in C. P. & Berar, Nagpur 1932 p. 55.

2. The following lines of the inscription are taken from the Nagari-Pracarini-Patrika Vol. VI, p. 5, compared with a hand rubbing copy of the inscription kindly furnished by R. B. Hiralal.

विसामित्त गोत्त उत्तमचरित बिमल पवित्ता गाण ।
अरघड घहणो संसजिय दूवड्डा भूवाण ॥
दूवड्डा पटि परिटिअउ खत्तिय विजयपालु ।
जेणे काइउ रणि विजिणिउ तह सुअ भुवणपालु ॥
कलचुरि गुज्जर ससहरह दक्खिण चइ सुख अंह ॥
चहुरा अहरण विजिणण हरिसराअ भुजदंड ॥

3. Inscriptions in C. P. & Berar, p. 55.

4. Nilakantha Inscription No. II, JASB Vol. XVII. I am obliged to Prof. V. V. Mirashi for kindly drawing my attention to this inscription as well as the one next mentioned. It contains the following lines:—

अजनि विजयपालस्तत्प्रुतो भूमिपालः शिततरकरवालध्वस्तराजन्यमालः।
......सूनुः कुम्भोद्भवाभो नमितावनीभृत्
यो दक्षिणाशाभरणीकृतात्मा कर्णार्णवं तूर्णमपाचकार ॥

5. Indian Antiquary Vol. XX p. 85. The following broken lines have been read—

4 महासमुद्रात्स्वार्धे श्रियां समभवद् भुवि भूमिपालः
7 ....त्रिपुरीयचतुःपथे ।
8 ....निवासं श्री सिंहपुर्याम् ॥

the 12th century A. D. My idea is that the Vijayapāla of the Damoh inscription is identical with the Vijayapāla of the Nilakaṇṭha inscription of Kalinjar and that the Bhuvanapāla of the first inscription is identical with the Bhūmipāla of the other two inscriptions, and further that the Vijayapāla and Bhuvanpāla or Bhūmipāla of these inscriptions are identical with kings Vijavāla and Bhūvāla mentioned by Kanakāmara.

It is not quite easy to fit in these kings in any of the known dynastic lists, but the locality of the inscriptions as well as their contents tempt one to look for their identification amongst the rulers of Bundelkhaṇḍa of the 11th or 12th century. In the Candela dynasty of Kalinjar we find mention of a king named Vijayapāla who succeeded Vidyādhara, a contemporary of king Bhojadeva of Malwa. One of the sons of this Vijayapāla proved very illustrious. He scored a victory over the mighty Karṇadeva Kalacuri and annexed his southern dominions.[1] This event was commemorated by the production of a drama Prabodhacandrodaya in Sanskrit. Can we not take this son of Vijayapāla as identical with our Bhuvanapāla, Bhūmipāla or Bhūvāla who in one inscription is said to have defeated the Kalacuris and in another king Karṇa ? The only difficulty is that in the Prabodhacandrodaya as well as in a few inscriptions this king's name has been mentioned as Kīrtivarma. But this may have been his other name, probably assumed after his victory over Karṇa. Prior to this victory, Karṇa had raided the Candela kingdom. It was, probably, during this period of Karṇa's ascendancy that Kanakāmara wrote his Karakaṇḍacariu and mentioned his patron minister as the delighter of the heart of Kaṇṇa narinda.

If these identifications are accepted, there is no difficulty in fixing the time of the composition of the work. From several inscriptions it is known that Karṇa must have ruled from about 1043 to 1068 and Kirtivarma alias Bhuvanapāla, Bhūmipāla or Bhūvāla from about 1063 to 1098 A. D. Our work, therefore, may have been composed about 1065 A. D. Āsāiya where the work was produced must have existed some where in Bundelkhand.

A brief account of some of my inconclusive attempts at the identification of the kings mentioned by Kanakāmara and the place where he wrote, may, now, be given here for the benefit of those who might make a further attempt in the field. At the very outset of my inquiry I came across the following note in the Archaeological Survey Report for 1872-73 by Alexander Cunningham, p. 183, on Āsāpuri:

" Twelve miles to the south-west of Baijanāth (in the Punjab) there is a lofty hill crowned with a temple dedicated to Āsāpuri Devi. It was built, according

1. नागरी प्रचारिणी पत्रिका Vol. XII p. 357 and 367.

to an inscription, by Vijayarāma the eldest son of Rājā Candrabhāna." So far it was very encouraging, for Āsāpuri might be our Āsāiya and Vijayarāma may be the same as Vijayapāla. But the note went on to mention yet another two inscriptions of the same king dated in samvat 1744 and 1721 which showed that this Vijayarāma could never be the Same as our Vijayapāla, who, as we have seen, must have lived prior to Samvat 1558. In the same work, however, I found another reference which definitely connected the locality with Jainism. We are told that in the temple of Baijnath there is placed, in one corner, a stone with a Jaina inscription. This I found published in Epigraphia Indica Vol. I page 118. The first part of it runs thus:

ओं॰ संवत् १२९६ वर्षे फाल्गुण वदि ५ रवौ कीरग्रामे ब्रह्मक्षत्रगोत्रोत्पन्न व्यय॰ मानूपुत्राभ्यां व्य॰ दोल्हण आल्हणाभ्यां स्वकारित श्री महावीरदेवचैत्ये श्री महावीरजिनमूलबिंबं आत्मश्रेयोर्थं कारितं

This means that in samvat 1296 = 1240 A. D. two merchants Dolhana and Alhana, sons of merchant Mānu of Brahma-kshatra Gotra built a temple at Kiragrāma and installed therein the image of Mahāvira. Kiragrāma is in the Kangra district of the Punjab where the Baijnath temple exists. The names of the two merchants mentioned here are similar to those of the three sons of the minister who patronised our poet. But such names are freequent amongst the Rajputs. This was all and nothing further could be discovered about the locality.

The names of the kings, and more particularly, those of the minister's sons, suggested to me Rajputana as a possibly hopeful field. Looking into the 'Annals and antiquities of Rajputāna' by James Tod[1] I found mention of Āsi a fortress which was assigned to Anurāj by his father Bisaldeo who reigned about A. D, 1064 as the ruler of Bundi State. It was, most probably, this very Āsi which was mentioned by Alberuni when he says "Marching from Kanoj towards the South-west, you come to Āsi eighteen parsakhas from Kanoj."[2] Āsi, I thought, may do for Āsāiya. The son of Anuraj was Ishatpal which showed that the kings of this dynasty did bear names ending in Pāla, and in the Cauhan genealogy we find two names Kan Rae and Vijayaraj which resemble our Kanna and Vijavāla. The latter i. e. Vijayaraj is said to have been the adopted successor to Prithiraj[3] and they appear to have lived about 1100 or 1200 A. D. But, firstly, there is no direct connection between Kan Rae and Vijayaraj as would be necessary if they were to be accepted as

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1. Oxford 1920, p. 1461.

2. Each farsakha being equal to four miles or one kuroh (krosha). Alberuni's India vol. 1 Trubner's Cr. S. p. 202.

3. It is also said by James Tod that his name was on the pillar at Delhi. (?)

those mentioned by our author. Secondly, they are separated from each other by nearly two generations. Thirdly, they were junior members of the family and are not shown to have reigned any where; and, lastly, the list is compiled from the accounts of bards without much corroborative evidence. Therefore they are mere names to us and no emphasis could be laid upon their identity.

Passing on to other Rajput dynasties I found the mention of Vijayachandra in the Gaharwal dynasty of Kannoj. Two copper plates of his dated A. D. 1168 and 1169 respectively, and two stone inscriptions both of A. D. 1169 have come to light.[1] Probably this same king is mentioned as Vijayapāla in Prithvirāja-raso.[2]

In the Solanki dynasty of Gujrat there was one Karṇa who ruled from A. D. 1064 to 1094. He was the son of Bhīma. He had three ministers Munjal, Santu, and Udaya, the last two of whom built Jain temples. Udaya had five sons Āhaḍa, Chāhaḍa, Bāhaḍa, Ambaḍa and Solla. Karna's son was Siddharaj Jayasimha.[3]

Amongst the Ranas of Chittor is mentioned one Karansimha who was the son of Samarsi, whom he succeeded in A. D. 1193. His son was Mahup.[4]

In the same dynasty, a little earlier, we find mention of Vijayasimha the son and successor of Vairisimha. One of his inscriptions is dated in A. D. 1116.[5] His daughter Alhanadevi was married to Gayākarna of the Kalacuri dynasty of Cedi for whom we have epigraphical records of A. D. 1122 and 1151. Kings that succeeded Vijayasimha in order, were Arisimha, Chodasimha and Vikramasimha; but nothing, in particular, is known about them. The last was succeeded by Ranasimha who is also called Karnsimha, Karanasimha or Karna.[6]

These mentions, by themselves, do not justify any identification with any of the kings mentioned by Kanakāmara because any identification must not only suit the time of our author but must also explain the mention of the town and of the other two princes. A variant reading in place of 'णिवभुवालहो' is found in Ms. J. which reads it as 'णिय भुवालहो'. If we accept this reading then भुवाल no longer remains a

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1. Ep. Ind. IV. P. 118; Ind. Ant. XV. p. 7. Arch. Sur. XI P. 125, and J A O S VI P. 548.
2. भारत के प्राचीन राजवंश Vol III, P. 107.
3. Bom. Gaz. Vol. I. History of Gujrat.
4. Tod: Annals of Rajputana p. 303-4.
5. Raj. Mus. Re. 1915-16 p. 3.
6. Hist. of Rajputana by G. H. Ojha Ajmer 1927 P. 444-445.

proper name and there remain only wo names Vijavāla and Kaṇṇa to be identified and the town Āsāiya. It was on this basis that I once felt inclined to identify our Vijavāla with Vijayasimha of Udaipur and Kaṇṇa with his son-in-law Gayakarna who might have been staying with his father-in-law and felt friendly with the former's minister at the time when Kanakāmara wrote his work at Āsi which though far away from Udaipur and even Chittor, is on the borders of the state.

This, however, did not seem very satisfactory as it had obvious weak points. So, in order to strengthen the identifications further or to discover a more satisfactory solution, I turned to the history of the Kalacuris of whom Gayākarnadeva was already thought as probably identical with our Kaṇṇa. Their genealogy showed two other kings who could be thought of as equivalent to our Karna. These were Karnadeva son of Gangeyadeva, who conquered many neighbouring kings and for whom we have an epigraphical record of 1042 A. D.[1] and his son Yas'ahkarṇadeva of whom one copper plate is dated A. D. 1122. His son was Gayakarnadeva of whom we have already spoken. We also fiind in this genealogy one Vijayasimhadeva of whom two copper plates are dated A. D. 1180 and 1196.[2]

Besides these, we have an account of a Kalacuri prince called Vijjala or Vijjana who was at first the minister af war[¶] under Tailap II of the Cālukya dynasty from whom he usurped the thrown of Kalyana and extended his dominions further. The earliest epigraphical record for him is of A. D. 1157 and the latest of A. D. 1165. One of the titles used by him was 'Kalinjarapura-varādhis̀vara' or lord of the best city of Kalinjar. From the account given of him in Bāsava purāna, a Lingāyat work and Vijjalarājacarita, a Jain work, he appears to have been a great patron of Jainism and to have been assassinated in A. D. 1167, as a result of a Lingayat confederacy led by Basava.[3] Thus, in the Kalacuri dynasty there have been kings who could be thought of as identical with Vijavāla and Kaṇṇa of Kanakāmara.

The place where the work was composed at once reminds a student of modern history of the battlefield where Sir Arthur Wellesley defeated the Marathas in 1803. It is Assaye now a small village in the Bhokardan Taluka of the Aurangabad district of the Hyderabad State. No previous history of the place is known, but it was certainly included in the kingdom of the Rastrakutas. Could it,

1. Ep. Ind. Vol. II p. 305.

2. J. B. A. S. VIII p. 481. J A XVII p. 338; ¶ दण्डनायक

3. Early History of the Deccan, Sec. XII and XIII.

then, be that the Kaṇṇa narinda of Kanakāmara was the Rashtrakuta king Krishṇa III who has been mentioned by Pushpadanta as Kaṇha[1] ? If it be so, then Vijayapāla and Bhuvanapāla may have been his deputies ruling at Assaye. Krishṇa III is known to have conquered the Cera, Cola, Pandya and Simhala,[2] and Kanakāmara may have been led to attribute these conquests to his hero by this example of his time. In that case he would be a contemporary of Pushpadanta whom he has mentioned. This Assaye is not very far away form the Terapura caves which the author must have visited and which probably inspired him to write this work while returning from there and staying at Assaye.

Another possible conjecture identifies the Āsaiya with Āsiragarh in Khandesh which was named after Āśādevi enshrined there. A small village near the fortress is still called Āsi. In our text there is a marginal note Āsāpuri on the word Āsaiya. Before the building of the existing fortress, the place may have been called Āśāpuri. It is wellknown to have been a seat of government during the pre-Muhammadan period.

TERĀPURA AND ITS CAVE-TEMPLES

Chapters IV and V of Karakaṇḍacariu are taken up by the description and previous history of Terāpura and a cave-temple in its vicinity. The Terāpura mentioned in the work is identifiable with Tera a village in the Osmanabad district of Hyderabad State, situated in 18·19 N and 76·9 E on the Tirna river, twelve miles north-east of Osmanabad. It was known to the ancients as Tagara which name had baffled the attempts of scholars at identification for more than a century. Sir R. G. Bhandarkar, writing about it in his Early History of the Deccan, said " Tagara is placed by the author of the Periplus at a distance of ten days journey to the east of Paithan. It is mentioned in a copper-plate grant of the first half of the seventh century and the princes of the Silāhāra dynasty call themselves sovereigns of Tagara, the best of towns, in all their grants. Some have identified it with

1. Nayakumaracariu, Introduction.

2. The colophon of Yasastilaka of Somadeva runs as follows:—

' शाकनृपकालातीतसंवत्सरशतेष्वष्टस्वेकाशीत्यधिकेषु गतेषु अंकतः ८८१ सिद्धार्थसंवत्सरान्तर्गतचैत्रमासमदनत्रयोदश्यां पांड्य-सिंहल-चोल-चेरमप्रभृतीन्महीपतीन्प्रसाध्य मेलपाटीप्रवर्धमानराज्यप्रभावे श्री कृष्णराजदेवे सति.........

Devagiri and others with Junnar, but in both cases its bearing from Paithan as given by the Greek geographers has not been taken into account. I have elsewhere discussed the question and have proposed Dharur in the Nizam's territory as the site of the ancient city".[1] It was only in 1901 that Dr. Fleet was finally able to show that the ancient and famous Tagara exists to this day known by the natural modern form of its former name as Tera in the Nizam's dominions.[2] The town is so ancient that it was ' possibly known in the Buddha's time. A teacher of olden times named Tagara-sikhin is several times mentiond. Sikhin is otherwise known as a name and the distinctive epithet Tagara may possibly be local and mean ' of Tagara ' the modern Tera '.[3]

According to Kanakāmara, Karakaṇḍa was encamping to the south of Terāpura. The king of the place known as Siva visited him and told him about the existence of a large cave containing a Jina image at the foot of a hill in deep forest. Karakaṇḍa visited the cave and worshipped the Jina. He renewed the temple (or built a fresh cave), installed in it another image of Pārśvanātha which he discovered on the top of the mountain, buried in an ant hill, and built two more caves on the upper side of the existing cave. He also discovered a fountain of water in the old cave. Now, I give below a summary of the description of the existing caves of Dhārāśiva as noticed by Burgess—[4]

Dhārāśiva is about twelve miles north of Tuljāpura and twenty-four west by south from Bārsi standing just above the brow of the Bālāghat which forms the watershed between the Sina on the west and the Ternā, a large feeder of the Manjirā, on the East. It is the chief town of a Talukā or district of the same name, and, like Tuljāpura, is fully 2000 feet above the sea-level.

About two miles north-east from the town, in a ravine facing the west, is a group of caves known as the Dābar Lenā or Torlā Lenā. Four of them are in the north side of the ravine and three on the opposite side facing the north-east. The former are Jaina excavations but some of the latter are probably Vaishnava. They are cut in a soft conglomerate rock, of very unequal texture, containing much haematite, and which is easily abraded. By the decay of the rock they are much dilapidated.

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1. Early History of the Deccan, 1927, page 59.
2. The missplet Thair, Ther, Tair, etc. of maps. Imp. Gaztr. Vol. II, 1908, page 82; J. R. A. S. 1901, page 587 ff.
3. Rhys Davids: Buddhist India, page 31.
4. Arch. Survey of Western India, Vol. III.

In front of the principal cave on the north side has been erected a Saiva temple surrounded by a small court enclosed by a high wall with a Dharmaśālā on one side and a platform on the other. A few yards to its west, on a lower level, is the cave No. 1 which is only subsidiary to the principal cave No. 2. Its front verandah measures 26 feet by 7 feet with two pillars each about 2 feet 10 inches square. It has three doors leading into as many separate apartments which were never finished and hence present an irregular size. The central room was intended for a shrine but the dividing walls have given way.

To the east of the principal cave is cave No. 3. It is better preserved but has been long occupied and divided by stone and mud walls. The hall of it is about 59 ft. square and 11 ft. 3 inches high, the room being supported by twenty columns leaving an open area of 35 ft. square in the centre. Two of the columns in each side are round, standing on thin square plinths, the other columns being square and all have capitals and a neat collar of carving, a foot deep, round the head of the shaft. The shafts taper from about 2 ft. 10 inches to 2 ft. 7½ inches square. The six octagonal columns in the verandah have a beautiful frieze over them which has mostly fallen. At the east end is an apartment 19 ft. by 8½ ft. and another inside the verandah about 13 ft. square with a large rough mass left in the middle about 5 ft. by 5½ ft. as if intended to be fastened into an image. The verandah measures 60 ft. by 8 ft. 8 inches and five doors enter from it into the hall. In each of the sidewalls are five cells and four in the back, besides the shrine 19 ft. by 8 ft. containing an image somewhat similar to the one in the principal cave. In the cell to the west of the shrine also there is a figure of a Jina seated on a high seat with figures behind similar to those in the principal cave, only, instead of the snake hoods there is a plain *nimbus*.

Cave No. 4 is close to the east side of this and consists of a hall 28 ft by 26 to 27 ft. with four round columns supporting the roof, surmounted by a sort of architrave 13¾ inches deep. But the shafts of the columns have all disappeared. It seems never to have had a verandah, properly so called, but only a projecting drip over the front wall which is pierced for one large central and two smaller side doors. There is one cell at each side of the hall, near the front, one of them unfinished, and there were two more in the back wall, but the partition between the east one and the shrine has been broken through. The shrine is about 9 ft. 6 inches by 12 ft. and contained a Jina similar to those in other caves but very much disfigured by the crumbling away of the rock and the soot of ages as it has long been used as a dwelling. The central door is surrounded by the plain fascias, a roll moulding and a border of leaves.. Over the main door is a shallow arched recess.

The principal cave, i. e. cave No. 2, is the largest of the group. Unfortunately, the rock has split down from above and the whole front, with the exception of a small fragment, had fallen down. It has, however, been recently repaired. The verandah, 78 ft. by 10 ft. 4 inches, in all probability, had six or eight pillars with massive bracket capitals supporting its front. Five doors through the back wall lead into the great hall of the cave. The court in front of the verandah is now quite filled up, but its entrance is still visible its pediment being carved with a sitting figure of a Jina with a nimbus behind the head and Nāga figures on either side and other indistinct figures.

In the west end of the verandah has been a door into a small adjoining excavation containing a cistern, and in front of it a boiler-shaped cistern has been built which can be filled by pouring the water into a channel that passes through the wall from the apartment where the cistern is. In the room of the cistern there are three loose blocks of very hard stone, sculptured with figures of nude Jinas. One of them is on a slab and represents Pārśvanātha with the snake behind him and its seven hoods spread out over his head. Another is a square block, apparently, part of a pillar, on each side of which a standing nude Jina is represented with a triple *chhatri* or umbrellas, over their heads. A third is a slab with a Jina seated cross-legged under a *chhatri* and having a worshipper at each knee, and four small figures below, some apparently worshipping and others engaged, perhaps, discoursing music. The chamber, in which these figures are, measures about 17 ft. by 12 ft. with two square pillars in front and two openings in the floor into the cistern, which probably extends far back under the rock.

The great Sālā or hall of the cave is not quite square, being wider at the back than in front, the former width being 85 feet, the latter only 79 feet, while the depth is about 80 feet. In this area are thirtytwo pillars, arranged in two concentric squares: the inner square has twelve pillars, and encloses an area 23 ft. 9 inch. square, and 10 ft. 2 inch. high; the outer, about 9½ ft. from the walls, has twenty pillars and encloses an area about 55 ft. deep by 58 wide, leaving an aisle round the central square about 13 ft. wide in front and back while along the sides it is 14 ft. wide. The roofs of the aisles on each side of this outer square vary in height, with a tendency to increase towards the back, the back aisle being 12 ft. 6 inch. high and the one in front of it 11 ft. 7 inch. at the back, and slightly less in front, while the aisles are about 10 ft. 4 inch. in height.

In each sidewall are eight cells, each about 9 ft. square and in the back are six, three on each side of the shrine which occupies the centre. The cells are all



३. तेरापुर की प्रधान गुफा का बाहरसे दृश्य.

A view from outside of cave No. 2, the principal cave of the group. The cross mark indicates the entrance to the water cistern attached to this great cave.

(Page 44, intro.)

plain, and exactly of the character of those usually found in Bauddha caves. In the floor of one cell, in the north-west corner, is a small hole which is constantly filled with water, and may possibly have some connection with the cistern; in one of the cells in the back is an image now worshipped as Hari Narayaṇa, but this has, probably, been imported into its present position; and in a recess in the next cell to the left of the shrine, is a black statue of a nude Jina, 6 ft. 1 inch high with a triple *chhatri* over his head. The recess and figure have all been carefully done up with plaster some ten or twelve years ago and without breaking this coating it was impossible to say whether the image had been carved *in situ* or not. There seems no reason, however, to doubt that it belonged originally to the cave.

The shrine is 19 ft. 3 inches wide by fully 15 ft. deep and 13 ft. high, the threshold being raised by two steps considerably above the level of the floor of the cave. It is occupied by a large, black image, seated on a *siṁhāsana* or lion-throne 4 ft. high and 6 ft. 10 inch. wide with a passage or *pradakshiṇā* 5 ft. wide quite round it. This image has also been carefully repaired with plaster and represents Pārśvanātha, the 23rd Tirthaṁkara, seated crosslegged in the ascetic attitude or *Dhyāna* Mudrā with his hands in his lap, the palms being turned up. The ends of the seat are represented as supported by lions, one of them, however, much damaged. In front are two deer one on each side of an object now quite obliterated, but which from other examples, I have no doubt, was a wheel much like those on the fronts of the thrones in the Bauddha caves at Ajanta and Ellora and on the large Pārśvanātha image of the 13th century at the latter place. Behind the image are represented the ends of a pillow against which he rests; from behind it issue the heads of *śārdulas* (mythological animals allied to the lion, but usually with a head some what resembling a goat's), and behind them again two *chavori* bearers with high, jewelled headdresses and necklaces over the heads of whom are fat Vidyādharas, flying in the air, each of which holds one end of a garland which is supposed to hang behind the head of the Jina. The great snake, with its seven hoods, shades his head, forming a sort of aureole round it, while on each snake-head is a small crown. These figures are all covered over with plaster and painted in a variety of colours The image itself is perfectly black, and, in the darkness, looks grim enough. It measures 6 ft. from knee to knee, 4 ft. 2½ inch. across the shoulders, 3 ft. 6 inch. from the palm of the hand to the chin, the face is 2 ft. 5½ inch. from ear to ear over the eyes, and 1 ft. 5 inch. in length upto the hair which is in curled folds with a top-knot, and the ears are 7 inches in length.

The description of the temple hall with its double row of pillars and twenty two cells besides the central shrine and other chambers affords enough justification for

puravarādhisvara or lords of Tagara, the best of cities, which fact has a historical significanec. It shows that the Silāhāras belonged to a family that once possessed supreme sovereignty and reigned at Tagara. In one Silāhāra grant it is expressly stated that the race known by the name of Silāhāra was that of the kings who were masters of Tagara" (शिलाहारान्वयवंशोऽयं तगरेश्वरभूभृताम्), As mentioned in a former section, Tagara was a famous town in the early centuries of the Christian era, and retained its importance till a very late period, but, unfortunately, the town has not yet been identified, nor have we found any trace of the Silāhāra kingdom with Tagara as its capital. Perhaps it existed between the close of the Āndhrabhrtya period and the foundation of the Cālukya power."

From this account, two facts emerge very prominently; firstly, that the Silāhāra princes, according to their own statement, were the descendants of a Vidyādhara, and secondly, that they once had their capital at Tagara which, as already shown, is the same as our Terapura. I, therefore, conclude that the first Jaina cave at Tera was excavated by one of the early Silāhāra princes who also installed the image of Pārśvanātha. Kanakāmara has also incidentally given to us the origin of the Silāhāras which substantially corroborates and amplifies the information gathered from inscriptions. He tells us that the Vidyādharas, Nila and Mahānila came from the Southern Vijayārdha. In Somadeva's Kathāsaritsāgara † we are told that on the Himācala mountain there were two Vedyardhas of Vidyādharas, the Northern and the Southern. On the upper side of Kailasa is the Northern Vedyardha and on the lower side is the southern Vedyardha.

From this we might conclude that the ancestors of the Silāhāra princes originally came from the Southern Himalayas. Kanakāmara tells us that they had to leave their ancestral home and fly away from Rathnupura (Rahaneura) in Vedyardha on account of the pressure of the enemies. On this point also the Kathāsaritsāgara throws some light. In Lambaka XIV of that work we have an account of a protracted war between Naravāhanadatta and the Vidyādharas of the Southern Vedyardha in which the latter were completely vanquished and Naravāhanadatta was crowned king of the Vidyādharas. The coronation is described in Lambaka XV. We also find

† Katha-sarit-sagara XIV, 3, 65–66.

इह विद्याधराणां द्वौ वैयर्धौ स्तो हिमाचले ।
उत्तरो दक्षिणश्चैव नाना तच्छृंगभूमिगौ ।
परतः किल कैलासादुत्तरोऽर्वाक्तु दक्षिणः ।

its being called a temple of a thousand pillars by our poet, while the description of the chief image agrees in substance with that which we find in our work of the image discovered by Karakaṇḍa and imported into the temple (IV, 9). The chamber connected with the cistern and having two holes in the floor is probably the old shrine where Karakaṇḍa discovered the fountain of water. As said above, there is yet another cell where we have a hole in the floor constantly filled with water. On comparing the old and the new description of the cave closely, one can not help feeling that in Kanakāmara's narrative has been preserved, for about a thousand years, a substantially correct account of this monument of great antiquity and interest.

The name Dhārāśiva is probably derived from the fact that there was a spring of water (Dhārā) and that one ancient king of the place was named ' Śiva '. In the sanskrit version of the story by Subhachandra we are told that the persons who called upon Karakanda when the latter encamped near Terapura, were two forest guards named Dhārā and Śiva. §

WHO EXCAVATED THE FIRST CAVE ?

We have seen above that according to Kanakāmara Karakaṇḍa built two new caves and either renewed the first cave or built yet another cave before causing the fountain to be opened. The question naturally arises ' Who excavated the first cave ? '. This question occurred to Karakaṇḍa himself as it does to us, and he got some one to tell him the story of its origin. † A Vidyādhara told Karakaṇḍa that two Vidyādhara brothers Nila and Mahānīla, originally ruling in Southern Vedyardha (Veyaddha or Vijayaddha) came and settled down at Terāpura, became converted to Jainism and excavated the cave.

While investigating whether any historical basis could be found for this origin of the cave, I came upon the following statement about the Silāhāra princes in the Early History of the Deccan by Sir R. G. Bhandarkar. ¶

"The Silāhāra princes trace their origin to Jimūtavāhana the son of Jimūtaketu who was the king of a certain class of demigods called Vidyādharas, and who saved the life of a serpent named Sankhacūda by offering himself as a victim to Garuda in his place. One of the titles borne by the princes of all the three families was Tagara-

§ धारा-शिवाभिधानौ द्वौ भिल्लौ भीतिप्रदौ भुवः ।
एतद्वननियंतारावासाते द्वारि दूरतः ॥ ७, २६ ॥

† Chapter V.

¶ Poona, 1927, p. 119.

puravaraādhisvara or lords of Tagara, the best of cities, which fact has a historical significanec. It shows that the Silāhāras belonged to a family that once possessed supreme sovereignty and reigned at Tagara. In one Silāhāra grant it is expressly stated that the race known by the name of Silāhāra was that of the kings who were masters of Tagara " (शिलाहाराह्वयवंशोऽयं तगरेश्वरभूभृताम्), As mentioned in a former section, Tagara was a famous town in the early centuries of the Christian era, and retained its importance till a very late period, but, unfortunately, the town has not yet been identified, nor have we found any trace of the Silāhāra kingdom with Tagara as its capital. Perhaps it existed between the close of the Āndhrabhrtya period and the foundation of the Cālukya power."

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METRE

The prevailing metre of Karakaṇḍacariu of Kanakāmara is पज्झटिका intercepted by a few lines or single Kaḍavakas here and there in अडिल्ल or पादाकुलक, besides the Dhruvakas. The variations in complete stanzas are as follows: —

Sandhi	Kaḍavaka	Name of metre	Nature of the metre.
I	7–8, 12–13	समानिका	A vritta metre with the scheme र ज ग ल in each foot.
	17	समानिका & तूणक	Half of the stanza is तूणक which is double of समानिका.
III	14	स्रग्विणी	Consisting of four र.
	15 & 18	दीपक	Has 10 matras ending in a short.
	17	समानिका	(See above)
IV	16	सोमराजी or संखणारी	Has two य.
V	1	समानिका	(See above)
	11	दीपक	(See above)
VII	10	समानिका	(See above)
	11	?	Has 24 matras in each foot with caesura after the 10th and 18th; two such feet rhyming with each other.
VIII	3	चित्रपदा	With the scheme भ भ ग ग
	4	सोमराजी	(See above)
	5	समानिका	(See above)
IX	3	प्रमाणिका	With the scheme ज र ग ग
	7 & 20	दीपक	(See above)
X	17	समानिका	(See above)
	26	?	Has the first foot of 16 matras rhyming with the second of 8 matras.

mention of Jimūtavāhana (XVI, 3, 7) as the king of the Vidyādharas who lost his overlordship because he belauded his charity and sacrifice before Nārada. ×

The existence of a ruling dynasty of Vidyādharas to the south of the Narmada is also vouchsafed by Padmagupta in his Navasāhasānkacarita where his contemporary hero Sindhurāja is said to have been helped by a Vidyādhara chief Sankhacūda the son of Sikhandaketu, against the Asura king Vajrānkuśa of Ratnavati.§

I may appear to be making history out of fables and fairytales, but the pieces of information culled here fit in so well with what we know from epigraphical records and literary traditions that the temptation to regard them as historical is irreristible. At any rate, the conclusion can safely be drawn that the ancestors of the Silāhāras, came from the border of the Himalayas, that they founded the city of great fame and antiquity, Tagara, and that they early became converts to Jainism and built the large cave-temple near their capital. Perhaps the name ' Silāhāra ' also points to their mountain origin.

Burgess has assigned the caves roughly to the period between 500 and 650. A.D But this is only a conjecture. As we have seen, all of them may not be of the same period. The Silāhāras are known to have been reigning near the coast in the Thana district from 810 to 1260 having their capital at Puri (Elephanta). They were the governors of Konkan under the Rashtrakuta kings. Their three branches ruled in the Deccan in different parts, but the period of their supremacy at Terapura or Tagara is quite unknown. As we have already seen, Karakaṇḍa seems to have lived some time between 800 B. C. and 500 B. C. No wonder if that was the period of the Silāhāra ascendancy at Terapura.

As to the image of Pārśvanātha which Karakaṇḍa found buried in an anthill on the top of the hill, and which he then installed in the first cave, Kanakāmara tells us, as Karakaṇḍa was told by the Vidyādhara, that another two Vidyādharas who were brothers and friends of Nila, while on a religious tour from their home in the Northern Vedyardha to Lankā, picked it up from a hill called ' Siripudi ' in Malaya country (Malabar), and deposited it on the present hill. It is also said that the Jaina temple, at Siripudi was built by Suraprabha the king of Lankā who was a descendant of Rāvaṇa.

× ' जीमूतवाहनो प्येष: पृष्टो विद्याधरेश्वर:
चक्रवर्तिपदप्राप्तिकारणं नारदर्षिणा ॥ ७ ॥
आचख्यौ कल्पवृक्षस्य दानं निजतनोस्तथा
तेनाभ्रश्यत्पदात्तस्मात्सुकृतोदीरणेन स: ॥ ८ ॥

§ Indian Antiquary, Vol. LXII. 1933, pp. 101–107.

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ADDENDA ET CORRIGENDA

TEXT.

Sandhi	Kad.	Line	For	Read
I	5	5	पाणिवेहुव्वइं	पाणि वेहुव्वइं
I	17	4	चोरचार	चोरजार
II	4	6	तुम्हइं	तुम्हहं
IV	10	7	जय जय सिरि°	जय जयसिरि°
V	4	2	सांसकंतदिवायर°	ससिकंत दिवायर°
V	11	2	सग्गम्मि	सम्गम्मि
VII	9	4	वि अद्धि आएं	विअद्धिआएं
VII	10	7	भाविऊण	थाविऊण
VII	11	10	आसिवरायउ	आसि वरायउ
VIII	3	5	सुंदरु	Add a foot note on it that K. reads सुदत्तु and the टिप्पणकार regards it as the name of the cowherd.
IX	11	6	घणमसपवड्ढि	घणमंसपवड्ढि
IX	17	2	वरचमइं	वरचमरइं
X	9	13	जो	सो
X	9	14	महिहरु	महिहरे
X	21	3	संकडी	सकंटी
X	29	10	उव्वइ	वुव्वइ

TRANSLATION.

Sandhi	Kad.	Line	For	Read
II	8	2	These three mighty etc	These three bamboos shall become the mighty staffs etc.
II	18	3	I shall be excused etc	Two crimes more I shall still forgive.
IV	15	7	breathed heavily	moaned long.
X	26	21	with the eight foremost qualities	with the eight fold renunciation.

In the Index of Geographical names, after the word तिलकद्वीप, add "तेरापुर, °नगर, °पट्टन IV, 2, 4; IV, 3, 1; V, 2, 6; VIII, 19, 9. For identification and history see Introduction, page 41 ff.

करकंडचरिउ

ॐ

1

Victory to Jina.

मणमारविणासहो सिवपुरिवासहो पावतिमिरहरदिणयरहो ।
परमप्पयलीणहो विलयविहीणहो सरमि चरणु सिरि जिणवरहो ॥

जय अणुवमसिवसुहकरण देव   देविंदफणिंदणरिंदसेव ।
जय णाणनहोवहिकलियपार   पाराविय सिवपहे भवियसार ।
जय कम्मभुवंगमदमणमंत   मंताण बीज मणगहकयंत ।
जय चउगइडरियजणेक्कसरण   रणरहियसुयणदुहणिवहहरण ।
जय संजमसरवररायहंस   हंसोवमगुणयणकयपसंस ।
जय मोहहुआसणपउरवारि   वारियतम केवलणाणधारि ।
जय सासयसंपयहियवास   वासवसयसेविय सुहणिवास ।
जय भवियसरोरुहकमलबंधु   बंधुरगुण णियरसवहुलसिंधु ॥

घत्ता—जय देव णिरंजण भवभयभंजण मंडण भुवणमहाधरहो ।
तव चरण णमंतहो मणे सुमरंतहो होइ समिच्छिउ फलु णरहो ॥ १ ॥

2

The poet introduces himself to his readers.

मणि धरिवि सरासइ दिव्ववाय   तह पंडियमंगलएवपाय ।
जणसवणसुहावउ महुरु[1] ललिउ   कल्लाणविहिरयणेण[2] कलिउ ।
पुणु कहमि पयडु गुणणियरभरिउ   करकंडणरिंदहो तणउ चरिउ ।
जइ दुज्जण वंकुड मणि णिरुत्तु   जइ जणवउ णीरसु मलिणचित्तु ।
वायरणु ण जाणमि जइ वि छंदु   सुअजलहि तरेव्वइं[3] जइ वि मंदु ।

1. १ J गय. २ D पिहुल.
2. १ D N महुर°. २ D N विहि अण्णेण. ३ D N तरेवउ.

जइ कह व ण पसरइ ललियवाणि जइ बुहयणलोयहो तणिय काणि ।
जइ कवियणसेव हु मइं ण कीय जइ जडयणसंगइं मलिण कीय ।
तो सिद्धसेण सुसमंतभद्द अकलंकदेव सुअजलसमुद्द ।
जयएव सयंभु विसालचित्तु वाएसरिघरु सिरिपुप्फयंतु ।
घत्ता— इय हियए सरंतहो विणउ करंतहो महु संजायउ जं जि फलु ।
तम्हा सुहभरियउ दुहपरिहरियउ पयडमि वंछिउ णत्थि छलु ॥ २ ॥

3

The story begins. The country of Anga.

दीवाण पहाणहिं दीवदीवे जंबूदुमलंछिए जंबुदीवे ।
वेढियलवणण्णववलयमाणे जोयणसयसहसपरिप्पमाणे ।
विरिथण्णउ इह सिरि भरहखेत्तु गंगाणइसिंधुहु विप्फुरंतु ।
छखंडभूमिरयणहं णिहाणु रयणायरो व्व सोहायमाणु ।
एत्थत्थि रवण्णउ अंगदेसु महिमहिलइं णं किउ दिव्ववेसु
जहिं सरवरि उग्गय पंकयाइं णं धरणिवयणि णयणुल्लयाइं ।
जहिं हालिणिरूवणिबद्धणेह मंचहिं जक्ख ण दिव्वदेह ।
जहिं बालहिं रक्खिय सालिखेत्त मोहिविणु गीयएं हरिणखंत ।
जहिं दक्खइं भुंजिवि[४] दुह सुयंति थलकमलहिं पंथिय सुहु सुयंति ।
जहिं सारणिसलिलेंसरोयपंति अइरेहइ मेइणि णं हसंति ।
घत्ता— तहिं देसि रवण्णइं धणकणपुण्णइं अत्थि णयरि सुमणोहरिय ।
जणणयणपियारी महियलि सारी चंपा णामइं गुणभरिय ॥ ३ ॥

4

The town of Campa.

जा वेढिय परिहाजलभरेण णं मेइणि रेहइ सायरेण ।
उत्तुंगधवलकउसीसएहिं णं सग्गु छिवइ बाहुसएहिं ।

४ J जडइण. ५ DN वाएसरि व्व.

3. १ JS सिंधुय. २ SJ °वयण°. ३ D ठंत. ४ DN जिम्मिवि ५ DN सुहि. ६ DN सलिलि.

4. १. J बहुसीसएहिं; DN कउसीसएहिं.

जिणमंदिर रेहहिं जाहिं तुंग　　णं पुण्णपुंज णिम्मल अहंग।
कोसियपडायउ घरि लुलंति　　णं सेयसप्प णहि सलवलंति।
जा पंचवण्णमणिकिरणदित्त　　कुसुमंजलि णं मयणेण घित्त।
चित्तलियहिं जा सोहइ घरेहिं　　णं अमरविमाणहिं मणहरेहिं।
णवकुंकुमछडयहिं जा सहेइ　　समरंगणु मयणहो णं कहेइ।
रत्तुप्पलाइं भूमिहिं गयाइं　　णं कहेइ[१] धरंती फलसयाइं।
जिणवासपुज्जमाहप्पएण　　ण वि कामुय जित्ता कामएण।
घत्ता— तहिं अरिविद्दारणु मयतरुवारणु धाडीवाहणु पहु हुयउ।
जो कलगुणजुत्तउ गुरुयणभत्तउ विज्ञासायरपारगउ ॥ ४ ॥

5

King Dhadivahana.

जो धम्ममहारहधुरधरणु　　काणीणदीणदुत्थियसरणु।
जसु कित्तिएं धवलिउ भुवणयलु　　जसु दाणइं पीणिउ जणु सयलु।
गुणकित्तणु सुरयणु जसु करइ　　भयभीयउ अरियणु[१] संचरइ।
जसु सरसइ सोहइ मुहकमले　　लच्छी विवसइ सिरिवच्छयले।
धणु देवएं पसरइ जासु करु　　णउ पाणिवहेव्वइं धरइ सरु।
जसु आणइं हरिणइं आहयइं[२]　　परिभमइं ण महियलि खंजयइं।
संपुण्णवयणु जो सज्जणाहं　　भूभंगुरभीसणु दुज्जणाहं।
जसु धम्मराएं[३] रंजियउ मणु　　ण विलित्तउ दुरियइं एक्कु खणु।
घत्ता— मणु[४] जलहि व गहिरउ मेरु व धीरउ गयणु व पिहुलउ जसु तणउ।
जसु परियणु भत्तउ गुणअणुरत्तउ सो जायउ जगे मंडणउ ॥ ५ ॥

6

The king falls in love with a maiden of kausambi.

एक्कहिं दिणे धाडीवाहणेण　　कुसुमउरहो गमु किउ ताउ तेण।
जा सुंदरि पालिय मालिएण　　तहिं दिट्ठी तेण णराहिवेण।

१ DJN कहव.

5. १ S inserts ण after अरियणु in second hand. २ DN° याइं. ३ J धम्मराय°. ४ N मणि.

सा पेक्खिवि मणहर कयमएण विणडियउ सुणरवइ कामएण ।
विरहग्गितावसंतत्तएण को वि पुच्छिउ णरु तें राणएण ।
भणु सहयर एह कसु तणिय बाल णं कामविडविपरिफालियडाल ।
णरणाहहो तेण वि कहिय वत्त मालियहो धीय एह लडहगत्त ।
कोकाइवि मालिउ कुसुमदत्तु संसएण पपुच्छिउ णिविडगत्तु ।
तुह तणिय बाल किं होइ एह किं अण्णहो कासु वि कहि सणेह ।
घत्ता— तें कहिउ णरिंदहो मणियलि चंदहो धरिणिएं महो कुसुमसरइं ।
गंगाजलवाहे सुट्ठु अगाहे पाविय एह मंजूसइं ॥ ६ ॥

7

The king discovers that his lady- love was a princess.

तक्खणेण मालिएण वम्मभाव पेल्लिएण ।
लेवि पेइया खणेण दाविया णिवस्स तेण ।
माणवेहिं कीयसेव छुडिया वि एत्थु देव ।
जाणिया ण सामिसाल कासु धीय एह बाल ।
सा वि जोइया णिवेण णाणरायएं जएण ।
तम्मि दिट्ठु हेमकंतु अंगुलीउ णामअंतु ।
ताव तेण सुंदराइं वाइयाइं अक्खराइं ।
एह बाल रायधूय कामिणीहु जा वि हूय ।
घत्ता— कउसंबिविसयरायहो पत्तणियछायहो वसुपालहो पउमावइ दुहिय ।
इय मुणिजवि राएं कयअणुराएं सा खणि परिणिय दुहसहिय ॥ ७ ॥

8

He marries her. Her dream foretells the birth of son.

ताम राएं मालियासु देवि दव्वु भव्वु तासु ।
कायकंतिसंगएण तेण तीएं संजुएण ।
मंदिरं सुउच्छवेण पाविय कयत्थएण ।

6. १ J ए. २ S कोकाइउ. ३ SJ कुसुमदत्तए.
7. १ J एइया. २ J कउसंबिए. ३ S मुणेवि.

तम्मि ताइं सुंदराइं तोसएण कीलिराइं ।
भामिणीयें तासु तायें जामिणीसु सुत्तियायें ।
दिट्ठु कुंभि सुप्पयंडु णिज्झरंतु उद्धसुंडु ।
उट्ठियायें पत्थिवासु अक्खियं पि ताव तासु ।
पिक्खु सामि हत्थि इट्ठु जामिणीहिं एंतु दिट्ठु ।
घत्ता—तं वयणु सुणेविणु सउणु मुणेविणु रायं अक्खिउ तहिं फलु ।
तुह होसइ णंदणु वंसहो मंडणु जणमणरंजणु हणियखलु ॥ ८ ॥

9

She becomes pregnant.

पिएण सेमाणिय अच्छइ जाम दिणेहिं पसत्थहिं हूयउ ताम ।
वियंभिय अंगे अउव्विय छाय कवोल समुज्जल पंडुर जाय ।
पओहरतेयविडंबियसारु उरम्मि ण छज्जइ मोत्तियहारु ।
घुलंतइं तेण थणाइं मुहाइं सकज्जलवण्णइं ताइं कयाइं ।
खलो वि रणेहिं विणामियसीसु णिमच्छरु होइ गुणीण गुणीसु ।
वलित्तउ लज्जएं जुत्तु खणेण पणट्ठउ वालहो णाइं भएण ।
सुपोट्टभरेण हुआ गई मंद समालसजिंभ पवड्ढिय तंदँ ।
कुणंतउ अच्छइ मायहिं तुंगे सुरेहइं गब्भहो सारइं अंगे ।
दिवायरचंदणिवारियधामु सुछंदइं गंथिउ मोत्तियदामु ।
घत्ता—सा पेक्खवि राणी जयहो पहाणी रायं किउ ता सोहलउ ।
तहिं तेहइं अवसरे पयडइं वासरे हूयउँ तहिं मणि दोहलउ ॥ ९ ॥

10

Her longing.

तें पीडिय माणिणि मयणलील ण पयंपइ कीरइ का वि कील ।
किउं पावउं चिंतिउ णियमणम्मि पडिखलइ महीयलि तक्खणम्मि ।
सा पेक्खवि पुच्छिय णरवरेण विहाणिय किं तुहुं कारणेण ।

8. १ J °इं. २ J पिक्खि. ३ ND ताहे.

9. १ S सुमाणिय. २ JDN रणेहिं. ३ J लज्जइं. ४ J गयमंद. ५ J तुंद; D रुंद, ६ JND सुचिण्हइं. ७ DN जायउ.

कि दुक्खइं सुंदरि तउ सरीरे पडिवयणु ण जंपहि जेम धीरे[1] ।
ता दुक्खु वहंतीए णरवरासु पडिवयणु दिण्णु तोसियसुरासु ।
तुह कहियइं णरवइ किं मएण पहु अंगु[2] खणद्धे सुक्कु[3] जेण ।
महो अत्थि णरेसर चिंत का वि संपडइ ण मणुवहं जा कया वि ।
वरिसंतइं जलहरे मंदमंदे णररूउ करेविणु णियगइंदे ।

घत्ता—पइं सहुं चडेवि णरेसर पुणु[4] परमेसर पट्टणु भममि सगोउरउ ।
इउ हियवइं वट्टइ जइ ण विघट्टइ तो णिच्छइं पवहिं मरउं ॥ १० ॥

11

Arrangements to satisfy her longing.

किं चिंतिउ सुंदरि इउ हिएण विहसंतइं बोल्लिउ राणएण ।
मइं आणिउ केण वि कारणेण उप्पण्णउ दुहु तुहं महो तणेण ।
पइं केत्तिउ सुंदरि गणिउ एहु मा खवहि अलीढइं णिययदेहु ।
ता माणिणि पभणइ गिंभयालि दावाणललग्गइं अडवमालि ।
कहिं अच्छइ जलहरु सामिसाल संभवइ ण एहउ गुणविसाल ।
ता राएं[1] णियमणि कलिवि एउ संचिंतिउ मेहकुमारदेउ ।
सो आयउ तहो चिरणेहएण परिणिम्मियमेहसरूवएण ।
संछायउ णहयलु तेण जाव जलकणहिं पवरिसिउ देउ ताव ।

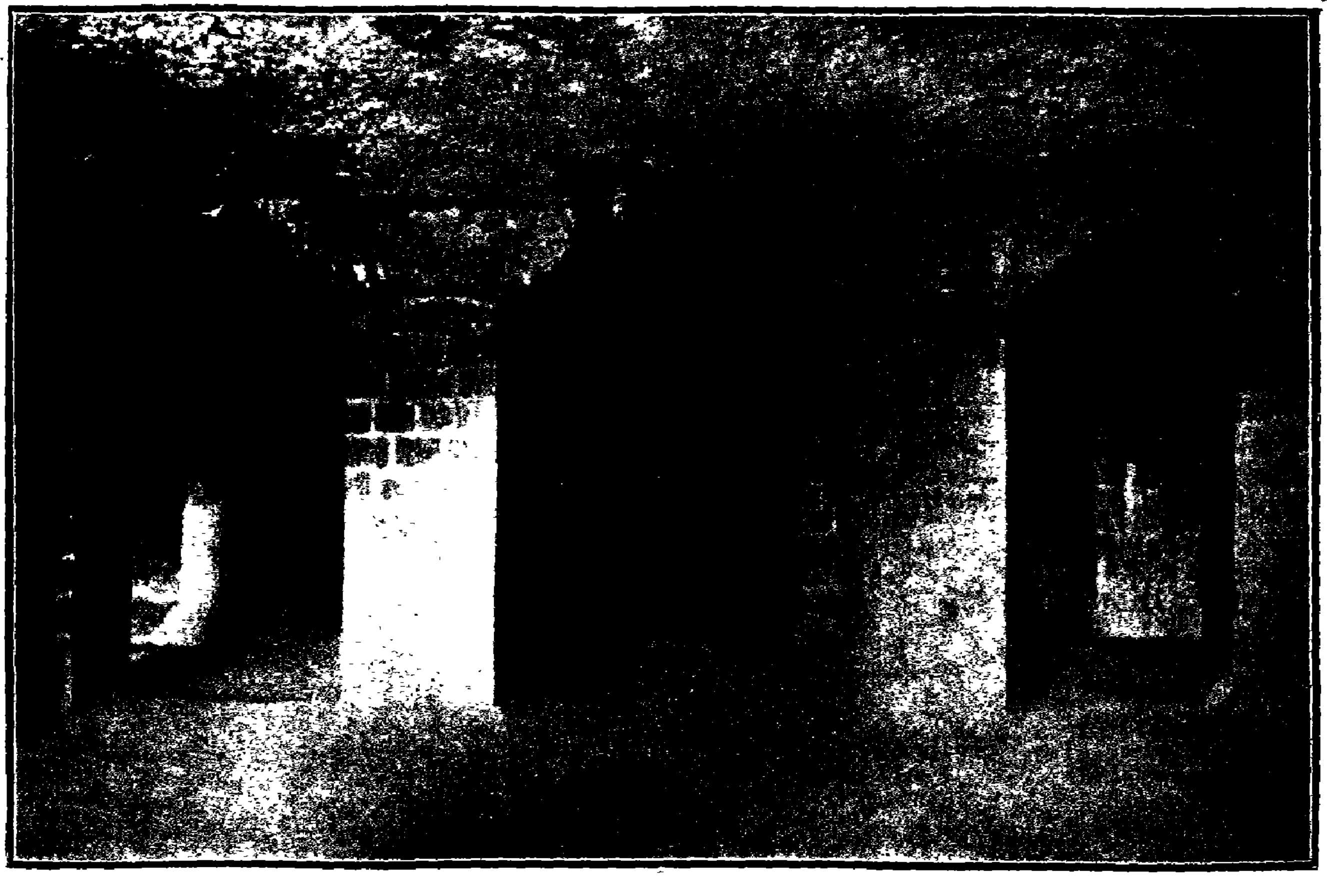
घत्ता—पुणु राएं उत्ती महिल सुचित्ती[2] पेक्खहि जलहरु कसणतणु ।
लइ लेहि पसाहणु मयणहो साहणु संथवहि भडारिए णिययमणु ॥११॥

12

The restive elephant flies to kalinjar with the royal couple.

जा णिवेण पोट्टिवंतु कुंजरो सुदित्तिवंतु ।
तूरयाइं वाइऊण मंगलाइं गाइऊण ।
मंडिऊण सज्जिऊण भामिणीहिं अप्पिऊण ।
सा चडाविया णिवेणं[1] खंधे तासु सुंदरेण ।
तम्मि भाइ सो णरिंदु तीए जुत्तु णं सुरिंदु ।

10. १ N अधीरि. २ N अंग. ३ DN सुक्क. ४ DN पुर.
11. १ DN रायएं. २ DN सचित्ती.
12. १ S णिएण; J णएण.



४. प्रधान गुफा का सभामण्डप.

The hall (Sabhā mantapa) in cave No. 2.

The main supports have been newly erected as the old ones had collapsed.

An old pillar is also visible. (Page 44, intro.)

चंदणेण मीसियाउ ता सुअंधु वाउ आउ।
मेहजालु मंदु मंदु मोक्कलेइ तोयबिंदु।
ताउ तेण संभरीउ चित्ति विज्जु विप्फुरीउ।
घत्ता—सो कुंजरु दुट्ठउ चित्ति पहिट्ठउ भग्गउ जाइ कलिंजरहो।
ता जणवउ धाविउ कह व ण पाविउ बाहुडि गउ सो णियपुरहो ॥१२॥

13

They escape but separately.

जाव कुंभि भग्गमाणु काणणं पवज्जमाणु।
राणियाए वीहियाए ताव कंतु वुत्तु ताए।
देव देव उत्तरेहु मज्झु लग्गि मा मरेहु।
तुम्हि होंति होइ रज्जु तुम्हि होंति धम्मकज्जु।
तुम्हि होंति सयल लोय तुम्हि होंति जीवभोय।
पट्टणासु राय जाहि लेउ हत्थि मज्झु बाहि।
राणएण तं सुणेवि रुक्ख लग्गि उल्लेवि।
संसएण पट्टणम्मि राउ पत्तु तक्खणम्मि।
एत्थु ताव कुंजरेण सा विणीय दुद्धरेण।
घत्ता— सो कुंजरु जंतउ सरवरु पत्तउ पइठउ तहिं डोहंतु जलु।
सा णरवइभामिणि णं सुरकामिणि ता जलि पडिय करेवि छलु ॥ १३ ॥

14

The miracle in the forest.

अइदुक्खु वहंती णियमणम्मि सरु मुएवि महासइ गय वणम्मि।
ता दिट्ठउ उववणु ढंखरुक्खु मयरहियउ णीरसु णाइं मुक्खु।
तहिं रुक्खहो तले वीसमइ जाम णंदणवणु फुल्लिउ फलिउ ताम।
ता दंतीपुरे केण वि विचित्त भडमालिहिं अग्गइ कहिय वत्त।
वणवाल णिसुणि महो तणिय वाय वणे दीसइ अज्जु अउव्व छाय।
पप्फुल्लिय चंपय बउल चूय लयमंडव सयल वि हरिय हूय।
अण्णण्णहिं समयहिं फलहिं जे वि फलभारइं तरुवर णमिय ते वि।
भमरावलि परिमलगंधलुद्ध णं वणसिरि गायइ सर विसुद्ध।

14. १. J णायमुक्खु.

किं वम्महु आयउ तहिं वण्णमि तं सुंदरु भावइ महो मण्णमि ।
आयण्णिवि तं वणवालु तित्थु खणि गयउ वियंभिउ मयणु जित्थु ।
घत्ता— ता पेक्खिवि सो णरु तं वणु सुंदरु हरिसइं तरलिउ एक्कु खणु ।
णउ अम्हहं पुण्णइं फलियउ धण्णइं इउ हियइं वियप्पिउ तेण पुणु ॥१४॥

15

The forest–guard discovers her and takes her home.

वणवालु वणेणे य परिभमेइ वणरिद्धिहे कारणु सो णिएइ ।
ता परिमलमीसिउ पवणु आउ वणरिद्धि कहइ णं णियसहाउ ।
मग्गेण य आयउ पवणु जेण गउ रक्खवालु गंधेण तेण ।
तें तरुतले दिट्ठी दिव्व बाल णं वणसिरि सोहइ गुणवमाल ।
पुणु चिंतइ णउ सामण्ण एह रूवेण अउव्वी दिव्वदेह ।
बुल्लाविय पुणु णिय सुअ भणेवि उट्ठाविय सा करयलु धरेवि ।
किं दुम्मण अच्छहि पुत्ति एहि लइ चलहि जाहि महो तणए गेहे ।
तहो वयणु सुणेविणु सवणरम्मु संचलिय कामिणि तासु हम्मु ।
वणवालहो घरि सा वसइ जाम कुसुमत्तएं चिंतिउ हियइं ताम ।
घत्ता– एह णारि विसिट्ठी तें तहिं दिट्ठी किंणरि किं विज्जाहरिय ।
णयणाण पियारी महिलहं सारी चंपयगोरी गुणभरिय ॥ १५ ॥

16

Her beauty makes Kusumadatta jealous of her.

तणुरूवरिद्धि एह अइविहाइ णहरूवइं रविससि सरिय णाइं ।
सारउ सरीरु इच्छंतियाए इह सारिउ जंघउ कयलियाए ।
करिराएं मण्णेवि करु ण चंगु णं सेविउ मेरुहि आहि तुंगु ।
सुरगिरिणा गणियउ कढिण एह अणुसरिय णियंबहो ललियदेह ।
पिहुलत्तणु मणहरु सोणियाहिं घरु भाण्णिवि मयणें विहिउ ताहिं ।
मयरहरइं गहिरिम णाहियाहे णं थीय भणेविणु दिण्ण आहें ।
तेहिं लिहियइं पीणुण्णयथणाइं णं कुंभिहे कुंभइं णववणाइं ।

२ N एक्कखणु.
15. १ S वणे य.
16. १ J तह.

किं वण्णमि सरालिम भुवलयाहिं करपल्लवसोहासंजुआहिं ।
दंतावलि सोहइ विप्फुरंति णं दाडिमबीयइं अणुहरंति ।
णासहे उण्णइ असहंतएण रत्तत्तणु धरियउ अहरएण ।
सियकसण नयण सोहंति तार णं केयएं दलि गय भमर तार ।
अइकुडिली भउहावलि विहाइ धणुलट्ठि व मयणें धरिय णाइं ।
सोहामहग्घु भालयलु भाइ अद्धिंदु व लग्गउ सहइ णाइं ।
अलिणीलकेस सिररुह घुलंति मुहइंदभयइं णं तम मिलंति ।
घत्ता- जइ आयहिं रूवइं मयणसरूवइं महो पिउ होहइ विमणमणु ।
ता कलहु करेविणु मइं मेल्लेविणु णिच्छउ माणइ एह पुणु ॥ १६ ॥

17

The birth of the hero at the cemetery.

ताव ताए रोसियाइं दोसु देवि घल्लियाइं ।
सा घराउ मेल्लि राउ तक्खणेण चल्लियाउ ।
दुक्खएण जंतियाए भूयथाणु दिट्ठु ताए ।
सूलभिण्ण चोरचार तुंड खंडे धिट्ठघार ।
दारियाहं जीवयाहं लोहिएण थिप्पिरं आमिसाण गिद्धएहिं भूयएहिं णच्चिरं ।
लोलजीह भल्लुएहिं फाडियं मयोवरं मंसरत्तफेक्करंतरक्खसाण गोयरं ।
उड्डिराण रिंगिराण पक्खिलक्खसंकुलं चिच्चिजालजीववग्गडज्झमाणआउलं ।
वायएण सीसभूयकेसभारलोलिरं थामि थामि बद्धियाहिं चिंधियाहिं घोलिरं ।
देहिदेहगंधएण माणुसेहिं जूरियं कहिं मि थामे भग्गएण खप्परेहिं पूरियं ।
घत्ता- देहहो अवसाणइं भीममसाणइं तहिं तहे जायउ पुत्तु वरु ।
कणयामरवण्णउ लक्खणपुण्णउ जणमणणयणाणंदयरु ॥ १७ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णावयंसे पंचकल्लाणविहाण-कप्पतरुफलसंपत्ते करकंडजम्मोप्पत्तिवण्णणो णाम पढमो परिच्छेउ समत्तो ।

॥ संधि ॥ १ ॥

* * * *

17. १ JDN तुंड. २ DN read धिट्ठयं in place of धिट्ठ घार.

II

1

A Matanga attempts to take the child away.

उप्पण्णए बालए विमलदिणे मंगलइं अणेयइं तहिं हुयइं ।
णं दिणयरु उइयउ णिम्मलइं संजायइं पयडइं दिम्मुहइं ॥ १ ॥

तें जायएं तहे वीसरिउ दुक्खु — णं अडविहे जायउ कप्परुक्खु ।
ण मेइणि भिंदिवि महिहरिंदु — णं जायउ णियकुलणहि छणिंदु ।
सो णंदणु जायउ जाव लेइ — मायंगु ताम अग्गइ णिएइ ।
कसणच्छवि लोयण रत्त जासु — सो आयउ तहिं णंदणहो पासु ।
उच्चायिउ तें सो णियकरेण — णं हेमकलसु कुंजरवरेण ।
तहिं करयलि थक्कउ सोह देइ — णं फणिवइमत्थइं मणि सहेइ ।
णियणिलउ लएविणु जाइ जाम — पुक्कार पमेल्लिय ताए ताम ।
अरे भग्ग मलीमस केत्थु पत्तु — किं लेवि जाहि महो तणउ पुत्तु ।
ण वि एकहो दुक्खहो पारु जाम — संपत्तउ गरुवउ दुक्खु ताम ।

घत्ता— मायंगहो रूवें खेयरइं कर जोडिवि पउमावइ भणिय ।
मा रोवहि वाहिणिए सुंदरिए आयण्णहि वत्त महो तणिय ॥ १ ॥

2

The Matanga explains His parentage.

एत्थत्थि भरहि पव्वयपहाणु — विजयद्धु पसिद्धउ अप्पमाणु ।
पुव्वावरसायरलग्गमाणु — णं तोलादंडु सुसोहमाणु ।
सुरकिंणरखेयरसुरहं संगु — तोरण विणिम्मिउ जो अहंगु ।
तहिं दाहिणि सेढिहिं णयरि अत्थि — जहिं जणहिं जाहिं णाणाहिं पंथि ।
विज्जुप्पह णामें जा पसिद्ध — वरगुणपरियाणिय जा समिद्ध ।

1\. १ DN उच्चायउ. २ DJS ता.

जो विज्जाणियरहिं हुउ समिद्धु   तहिं णरवइ विज्जुप्पहु पसिद्धु ।
तहो घरिणि सुविज्जलया पहूय   णं गउरि महेसहो कामरूय ।
तहिं जायउ णंदणु गुणणिकेउ   हउं धरणिहिं पयडउ बालवेउ ।
अणुराएं रत्तिय सयलकाल   महो घरिणि पहूई हेममाल ।
घत्ता— हउं ताएं समउ दक्खिणदिसिहें रम्ममाणु गयणयले गउ ।
अंधेकलिंगहो अंतरिणं विंज्झसेलु अग्गइं ठियउ ॥ २ ॥

3

His insolence towards a sage.

चलंतु खलंतु सकिंकिणिरोलु   परंज्जियतेयदिवाकरबोलु ।
णहेण वि जंतउ तीएं समाणु   तहो णउ चल्लइ दिव्वविमाणु ।
थिरट्ठिउ पेक्खिवि तं अयमाणु   सरोसइं कड्ढिउ तिक्खकिवाणु ।
पलोइवि दिस्मुंहुं थाउ खणेण   पणट्ठउ तोसु विसण्णु खणेण ।
अहोमुहु होएवि जोयउं जाम   मुणीसरु दिट्ठउ सुव्वउ ताम ।
पवड्ढियकित्ति जणाण पसंति   णिवेसिय लोयण णासपएसि ।
पलंबियबाहु करि व्व पयंडु   पयासिउ दुद्धरु इंदियदंडु ।
अकंपउ मेरु व सुद्धुं सुयाणु   णिरुवउ झायइ णिच्चलु झाणु ।
घत्ता— सो पेक्खिवि रुट्ठउ बहिणि हउं जहिं अच्छइ झाणपरिट्ठियउ ।
असिलय करयलि करिवि पुणु सो कोहें हणणहुं उट्ठियउ ॥ ३ ॥

4

The sage's curse.

महो जंतहो कीयउ कज्जणासु   इउ मण्णिवि किउ उवसग्गु तासु ।
तें रूसिवि पुणु महो दिण्णु साउ   णउ भग्ग लहेसहि विज्जयाउ ।
तें सावें विज्जउ गउ खणेण   मइं चिंतिउ बहिणिए णियमणेण ।
एहुं मुणिवरु णउ सामण्णु होइ   तं होइ खणद्धें जं भणेइ ।
इय मण्णिवि चलणहिं लग्गु तासु   किं मुणिवर महो किउ विज्जणासु ।
हंउं किंकरु तुम्हहं देवदेव   जम्मे वि ण छंडउं तुज्झ सेव ।

2. १ N corrects अंघ into अंग. २ SD अंतरेण.
3. १ D परिज्जिय. २ JS अपमाणु. ३ N दिम्मुहं. ४ सुट्ठु. ५ D सयाण; J सयाणु.
4. १ DJS ए. २ J किंकरु हउं.

कोहाणलु सामहि सामिसाल मा पसरउ तणुवणे सयलकाल ।
तैं वयणें उवसमु गउ मुणिंदु मंताण पहावें णं फणिंदु ।

घत्ता— सो मुणिवरु जाणिवि तुंट्ठमणु कमकमल णवेविणु पभणियउ ।
हे मुणिवर करुणइं कहहि महो कह होईहिं विज्जउ रमणियउ ॥ ४ ॥

5

Modification of the curse.

तं सुणिवि मुणीसरु परमणाणि महो सम्मुहुं बोलइ दिव्ववाणि ।
हे खेयर चंपणराहिवासु सिरिधाडीवाहणबंधुरासु ।
पोमावइ तहो भामिणि गयण णेवेवी दुट्ठें हरिवि तेण ।
पावेवी सा पुणु मालिएण दंतीपुरे णेवी तुरियएण ।
तहो घरिणिए कलहु करेवि सा वि णीसारिय आवेसइ इहावि ।
तहो णंदणु होसइ पवैरतेउ पालेसहि सो तुहुं गुणणिकेउ ।
सो रज्जु लहेसइ पुरि विसालि तुहं विज्जउ होसँहिं तम्मि कालि ।
इउ भणिवि लेविउ मइं मसाणु हउं पालिमि जा होइ सयाणु ।

घत्ता— इउ भणिवि मंइं तउ सुउ गहिउ मा रोवहि हियवउ संथवहि ।
जो अज्जिउ अण्णभवंतरइं ते दियह महासइ अणुहवहि ॥ ५ ॥

6

Padmavati allows him the guardianship of the child and herself takes vows.

जं विज्जाणाहें भणिउ वाए तं चिंतिवि पोमावइए ताए ।
तहो अप्पिउ णंदणु दुक्खियाए पालेसहि बुज्झिए णिउणियाए ।
जं भणहि बहिणि तं करमि सव्वु पालेसमि एहु सव्वंगभव्वु ।
सो खेयरु पहउ तहे भणेवि गउ णियघरु णंदणु तणउ लेवि ।
तं अप्पिवि घरिणिहे वयणु वुत्तु लइ हेममालि एहु तुज्झ पुत्तु ।

३ D रुट्ठमणु. ४ J होसइं.

5. १ J करिवि. २ S omits, obviously by mistake, the following portion of this कडवक and the first two and a half lines of the next upto जं भणहि बहिणि तं करमि सव्वु. ३ D पउरतेउ. ४ DN होइहिं. ५ D पालेसमि; N पालेसु. ६ DJ सइं.

6. १ S मुज्झ.

सो लइयउ ताइं तुरंतियाइं परिपालिउ पुत्तु भणंतियाइं ।
ता दुक्खिए मणि पोमावयाएं समणियरहो णयरहो खणि गयाएं ।
समणिरया अज्जियकंतियाहे अच्छंतिएं जम लइं ताव ताहे ।
घत्ता— तहिं देक्खिवि मुणिवरु झीणतणु णामेण समाहिगुत्तु पवरु ।
वउ लइयउ ताएं तुरंतियएं तहो पासि मुणिंदहो दुक्खहरु ॥ ६ ॥

7

The child is named Karakanda. A miracle.

सा पुत्तहो णेहें दिणि जि दिणे गुडसक्करलड्डु य लेवि खणे ।
संपाडइ तहो खेयरहो घरि परिपालइ णंदणु वइरिअरि ।
तहो पउरकंडु देखेवि करि करकंडु णामु किउ पयडु धरि ।
सो वड्ढइ दिणि दिणि कलणिहाणु णं रेहइ ससहरु फुरियभाणु ।
तहिं अवसरि आया सुअसमुद्द जसहद्द मुणीसर वीरभद्द ।
अइझीणा दुद्धरतवभरेण संघेण समउ चउविहवरेण ।
के वि झाणसमग्गेल णाणवंत के वि जल्लमलेण विलित्तगत्त ।
ते भीममसाणएं आय जाम तहिं एक्कें दिट्ठउ चोज्जु ताम ।
घत्ता— णरहो कवाँले समुट्ठियउ णयणवयणे वंसहो विडउ ।
ईउ कारणु पभणहि मुणिपवर जं पुच्छिउ तं सयलु वि घडउ ॥ ७ ॥

8

Sage Jasahadda explains the miracle. Karakanda acquires the lucky bamboos.

तं वयणु सुणिवि जसहद्दएण लहु मुणिहि पयासिउ तं पि तेण ।
तिहिं वंसहिं एयहिं अइपयंड होसहिं धयअंकुसछत्तदंड ।
जसु हत्थे चडेसहिं वंसलेस पावेसइ मेइणि सो असेस ।
मुणिणाहहो पासि परिट्ठिएण आयण्णिउ इउ सम्मइदिएण ।
पुणु हियवए मंतेइ दिणवियाले मुणिवयणु ण चुक्कइ कहिं मि काले ।
ता एक्कहिं दिणि ते वंस तेण खंडाविय तिण्णि वि तुरियएण ।
किर जाइ लेवि सो णियघरासु करकंडु परायउ पासि तासु ।

7. १ SJ सममूल. २ SJ कवालु; DN कवाल. ३ J एउ. ४ S घडिउ.
8. १ N चिंतइ.

उद्दालिय भट्टहो पासि तेण तँ भट्टें अप्पिवि भीयएण ।
तहो पुरउ तेउ असहंतएण पुणु भट्टें भणिउ विसण्णएण ।
तुहुं जइयहुं रज्जु लहेहि मित्त मइं मंति करेसहि ललियगत्त ।
घत्ता— करकंडइं मण्णिउ तं सयलु जं भणियउ भट्टें मणहरइं ।
गउ वंस लएविणु णियघरहो पुणु अक्खिउ तायहो कलसरइं ॥ ५ ॥

9

Karakanda is taught various arts and sciences.

करकंडहो उप्परि खेयरासु अइपउरु पवड्डिउ णेहु तासु ।
पाढाविउ सो णीतिए जुयाइं वायरणलक्खणाडयसयाइं ।
कंविविरइयकव्वइं बहुरसाइं वच्छायणगणियइं णवरसाइं ।
मंताइं असेसइं तंतयाइं वसियरण सुसोहइं जंतयाइं ।
असिचक्ककुंतछुरियउ वराउ धणुवेयसत्तिदिढतोमराउ ।
मल्लाण जुज्झ तणुघट्टणाइं उल्ललणइं वलणइं लोट्टणाइं ।
फलफुल्लपत्तछेयंतराइं जाणाविउ सयलइं सुहयराइं ।
पडु पडह मुरय वीणाइ वंसु विज्जाइं असेसइं कलिउ एम्सु ।
घत्ता—जं किं पि पसिद्धउ भुवणयले खेयरइं जणाविउ सो सुरइ ।
लोहेण विडंबिउ सयलु जणु भणु किं किर चोज्जइं णउ करइ ॥ ५ ॥

10

The story of learned company.

हियएण गरुउ उवयारु वहइ करकंडहो सो पुणु खयरु कहइ ।
विज्जाहिवेण सहुं संगु करहि घरे जाएवि सो णियमेण सरहि ।
करकंडु भणइ किं ताए तासु उवयारु अत्थि विज्जाहिवासु ।
ता कहइ खयरु सुणि सरलचित्त कणउज्जणयरे दुइ अत्थि मित्त ।
वणिविप्प कलिय विज्जाए संत गय चोडदेसे धणलोल संत ।
धणु अज्जिवि पुणु ते घरहो चलिय अद्धवहिहे दियसासुरउ वलिय ।
तहिं दिट्ठा ससुरइं दियवरासु णिय तेण तुरिउ ते णियघरासु ।
सम्माणिय ते वीसमहिं जाव वज्जंतउ डिंडिमु आउ ताव ।

9. १ N adds before this in the margin वसियरणु सुसोहइं जंतयाइं कण्णाडयाइ-भासासयाइं ।
10. १ S ताय. २ DN चलिय.

घत्ता— आयण्णिवि डिंडिमु खरविरसु परिपुच्छिउ सुसुरउ तेहिं खणे ।
कें कज्जें वज्जइ माम इहु असुहावउ कण्णहं पयडु जणे ॥ १० ॥

11

The story continues.

तें कहिउ एत्थु णरणाहधूव　　णिय मंडइं रक्खसें कामरूव ।
छंडावइ को वि ण सा वराय　　रक्खेण जित्त णरणियर राय ।
णइपारि णयरि उव्वासि वसेइ　　तहो भीएं को वि ण ऊससेइ ।
विज्जाहिउ णरु आयउ णिएइ　　तें कज्जें दिवि दिवि इहु भमेइ ।
तं सुणिवि वयणु पहसियमुहेहिं　　सद्दंतउ डिंडिमु धरिउ तेहिं
ता तक्खणे डिंडिमवाइएण　　णरणाहहो कहिउ पराइएण ।
णर दोण्णि पराइय देव इत्थ　　णं धम्मपुंज णिम्मल पसत्थ ।
ते भणहिं देव मणे धरहिं गव्वु　　जं भणइ राउ तं करहुं सव्वु ।

घत्ता— ता राएं जाइवि बे वि जण सम्माणिवि णीया णियघरहो ।
परिपेसिय तक्खणे तेण पुणु रक्खसहो पासि अइदुद्धरहो ॥ ११ ॥

12

The story of learned company concluded.

गय विण्णि वि ते रक्खसणिवासे　　परिभमइ ण कवणु वि जासु पासे ।
तहिं थोरपओहर दिट्ठ कण्ण　　लायण्णतरंगिणि कणयवण्ण ।
पुणु दिट्ठउ रक्खसु कविलकेसु　　उच्चारइं मंतहो गलियवेसु ।
असहंतउ पभणइ मंततेउ　　हउं किंकरु तुम्हहं पवणवेउ ।
संसिद्धउ भण्णिवि तेहिं रक्खु　　गय कण्ण लेवि जहिं णिउ समक्खु ।
रक्खससमेय कण्णाए जुत्तु　　आवंत दिट्ठ लोएहिं बुत्तु ।
जण भणहिं अज्जु हुय एत्थु संति　　एवंविह आया जेत्थु मंति ।
ते दिक्खिवि राणउ हिट्ठचित्तु　　अइपउरइं पइण्णउ ताहं वित्तु ।

घत्ता—कण्ण भणेविणु णियवाहिणि तेहिं समप्पिय णरवरहो ।
पुणु करिकरपीवरथोरभुयें गय लीलएं ते णियपुरवरहो ॥ १२ ॥

२ J सुसरउ.

12. १ D J °वेसु. २ J पवरु. ३ J ताहिं. ४ J °भुव.

13

The story of foolish company.

किउ विज्जावंतहो संगु जेण सुहसंपइ लब्भइ णरहो तेण ।
तें विज्जावंतहो तणउ संगु सयमेव करेव्वउ जह अहंगु ।
विज्जाविहीणु मा करहि मित्तु विवरीउ करइ सो विहुरे चित्तु ।
किं विज्जएं हीणहो दिट्ठु दोसु सो खयरु कहइ तहो जणियतोसु ।
वाणारसिणयरहो मित्त वे वि देसंतरु गय अण्णाण ते वि ।
धणु अज्जिवि आवहिं वलिवि जाव ता अंतरि रक्खसु दिट्ठु ताव ।
सो पेक्खिवि ते भयभीय णट्ठ पाविट्ठ जेम तवचरणभट्ठ ।
णउ मुणहिं किं पि हियवएं अयाण ते पाविय तेण पलायमाण ।
घत्ता— ता णिसियरें सहुं जुज्झेवि फुडु ते केण वि वड्ढइं पंथियइं ।
छंडाविय सहयर बे वि जण परउवयारें संठियइं ॥ १३ ॥

14

The story of low company.

तह णिच्चेयं सहुं संसग्गु धीर इहु कह व ण किज्जइ लडहवीर ।
णिच्चेणें समउं जें कियउ संगु उप्पज्जइ तहो खेवेण भंगु ।
सुणु णीचकहाणी कहमि तुज्झु इह णीइ सुलक्खण हियएं बुज्झु ।
को वि अत्थि सुदंसणु णाम वणिउ सो णिवणरिंदें लहु जि भणिउ ।
जइ अहरअलग्गी पढहि गाह हउं देमि धरित्ती तुह अवाह ।
उट्ठउट्ठअलग्गी गुणसणाह ता वणिणा तुरिएं पढिय गाह ।
गाथा—अरितेयजलणजालासंजलिया धरणि काणणे सयले ।
असिजलधारातोएं संसित्ता णिहणयं जाया ॥
तें राएं तूसिवि वणिवरासु महि दिण्णी खेवें सुंदरासु ।
ता एक्कहिं दिणि गुणसायरेण संपीणिय दुत्थिय वणिवरेण ।
घत्ता— संसग्गु कियउ सहुं चेडियइं कुडिलेण य वणिणा जाम तहिं ।
ता जायउ गब्भु खणेण तहे संजणिय मणोरह सयल जहिं ॥ १४ ॥

14. १ S णीचएं. २ S णीचेण. ३ J सलक्खण. ४ J तहो.

15

The story of low company concluded.

ता तुरिउ ताएं सो वणिउ उत्तु　　महो एक्कु वयणु तुहुं करि णिरुत्तु ।
एहु रायहो बरहिणिमंसुएण　　महो दिज्जइ जीवमि णिच्छएण ।
ता गयउ तुरंतउ वणिपहाणु　　तहो बरहिणि सम्मुहुं लद्धु ठाणु ।
सो बरहिणु ल्हिक्किवि जीउ अवरु　　घरे जाइवि तें तेहे दिण्णु पवरु ।
वणिवरहो तुरिउ आसीस देवि　　तं खद्धु ताइं मोरउ भणेवि ।
ता णयरिहिं सिहि अलहंतएण　　देवाविउ डिंडिमु राणएण ।
सो सुणिवि ताएं चेडियं णिवासु　　सिहिवइयरु अक्खिउ सयलु तासु ।
सो णरवइ रुट्ठउ वणिवरासु　　मारणहं समप्पिउ तलवरासु ।
घत्ता—अणुहुंजिवि णिच्चहो संगफलु भयभीएं वणिणा तुरियएण ।
घरु जाइवि णिवणराहिवहो मोरुल्लउ अप्पिउ तक्खणेण ॥ १५ ॥

16

The story of noble company.

पुणु उच्चकहाणी णिसुणि पुत्त　　संपज्जइ संपइ जें विचित्त ।
परिकलिवि संगु णीचहो हिएण　　उच्चेण समउ किउ संगु तेण ।
वाणारसिणयरि मणोहिरासु　　अरविंदु णराहिउ अत्थि णासु ।
संतोसु वहंतउ णियमणम्मि　　पारद्धिहे गउ एक्कहिं दिणम्मि ।
जलरहियहिं अडविहिं सो पडिउ　　तहिं तण्हएं भुक्खएं विण्णडिउ ।
अमियएण विणिम्मिय सुहयराइं　　तहो दिण्णइं वणिणा फलइं ताइं ।
संतुट्ठउ तहो वणिवरहो राउ　　घरि जाइवि तहो दिण्णउ पसाउ ।
उवयारु महंतउ जाणएण　　वणि णिहियउ मंतिपयम्मि तेण ।
घत्ता—अणुराएं विण्णि वि तहिं वसहिं दिणयरतेयकलायर ।
गुणगणरयणहं सीलणिहि गहिरिमाइं णं सायर ॥ १६ ॥

17

The story of noble company continues.

ता एक्कहिं दिणि मंतीवरेण　　तहो रायहो णंदणु हरिवि तेण ।
आहरणइं लेविणु दिहिकरासु　　गउ तुरिउ विलासिणिमंदिरासु ।

15. १ J अह. २ J महु. ३ J तहिं. ४ S णीचहो.
16. १ S अरिविंद.

णयमोल्लइं अणणयणहं पियाइं तहिं वणिणा ताहे समप्पियाइं ।
सेरयागमससहरआणणीहे पुणु कहियउ तेण विलासिणीहे ।
मइं मारिउ णंदणु णरवईहिं इउ कहियउ सयलु वि थिररईहिं ।
तं सुणिवि ताइं पभणिउ सणेहु मा कासु वि पयडु करेहिं एहु ।
एत्तहिं अलहंतें सुउ णिवेण देवाविउ डिंडिमु णयरे तेण ।
जो रायहो णंदणु कहइ को वि सहुं दविणइं मेइणि लहइ सो वि ।
घत्ता—ता केण वि धिट्ठें तुरियएण णरणाहहो अग्गइं भणिउ ।
उवलक्खिउ तुह सुउ देव मइं सो णवलेंइं मंतिएं हणिउ ॥ १७ ॥

18

The story of noble company concluded.

तं वयणु सुणेविणु सरलबाहु संतुट्ठउ मंतिहे धरणिणाहु ।
तिहिं फलहिं मज्झे एक्कहो फलासु णिरहरियउ रिणु मइं मइवरासु ।
अवराह दोण्णि अज्ज वि खमीसु खणि हुयउ पसण्णउ धरणिईसु ।
परियाणिवि मंतिइं रायणेहु णिवणंदणु अप्पिउ दिव्वदेहु ।
अइहोहि णरेसर परममित्तु मइं देव तुहारउ कलिउ चित्तु ।
वणिवयणु सुणेविणु णरवरेण अइपउरु पसाउ पइण्णु तेण ।
गुरुआण संगु जो जणु वहेइ हियइच्छिय संपइ सो लहेइ ।
एह उच्चकहाणी कहिय तुज्झु गुणसारणि पुत्तय हियइं बुज्झु ।
घत्ता—करकंडु जणाविउ खेयरइं हियबुद्धिएं सयलउ कलउ ।
इय णिसिएं जो णरु ववहरइ सो भुंजइ णिच्छउ भूवलउ ॥ १८ ॥

19

The king of Dantipur dies heirless. Selection of a successor by a divine method.

तं वयणु सुणेविणु खेयरासु करकंडु ण मेल्लइ पासु तासु ।
णियमंदिरु मेल्लिवि रम्ममाणु करकंडु ण मेल्लइ तं मसाणु ।
रइ करइ तेत्थु लीलाए जाम दंतीपुरि एक्कहिं दिवसि ताम ।
वियरंतवइरिविद्दावणासु दुस्सीलेंरायभयदावणासु ।
जणु आण ण लंघइ तणिय जासु हुउ णयरि णरिंदहो णासु तासु ।

17. D सुरयागम. २ S आणणाहें. ३ J थिरमईहिं. ४ D करेवि. ५ S J णवलइं.
19. १ J दुण्णील; S दुण्णीइ.

हा हा रउ उट्ठिउ पुरवरम्मि   अइदुक्खु पवड्ढिउ जणवयम्मि ।
जणु जंपइ को वि ण अत्थि कुमरु   जो रज्जु करेसइ एत्थु पवरु ।
ता मंतिमणहो परिफुरिउ मंतु   अवलोयउ गयवरु लडहदंतु ।
घत्ता—तं पुज्जिवि मयगलु मइवरइं परिपुण्णउ कुंभु समप्पियउ ।
जो रज्जु करेसइ तहो उवरि ढालेसहि एउ वियप्पियउ ॥ १९ ॥

20

Karakanda's luck.

पढंत दिएसर साम सरेण   मिलाविय देवणिकाय वरेण ।
ससंख सडिंडिम काहलतूरु   पवज्जिउ मद्दलु[1] मेइणिपूरु ।
घराउ विणिग्गउ वारणु तुंगु   विलासिणिगेहहो णाइं भुयंगु ।
दुलावियसुंडु चलावियकण्णु   विलोलसुलोयणु उज्जलवण्णु ।
स पुण्णउ कुंभु करेण करंतु   छणिंदु व पव्वयसिंगु सरंतु
पुरम्मि घरेण घराइं लहंतु   समुण्णइ तो वि समग्ग वहंतु ।
भमेविणु पट्टणु चच्चरवंतु   गउ गउ बाहिरि दूरे भमंतु ।
मसाणहो मज्झे अउव्वउ मारु   गएण तुरंतएं दिट्ठु कुमारु ।
सुसोहणु कुंभु सिरेण णएण   सिरम्मि विरेइउ तासु गएण ।
घत्ता—सो देक्खिवि लोयहिं सिरु धुंणिउ[2] हा हा रउ गरुयउ घोसियउ ।
किं कीयउ एएं करिवरिंणें[3] मायंगहो कलसु णिवेसियउ ॥ २० ॥

21

Karakanda is made king of Dantipur.

इउ भणिवि ते सामंत मंति   णउ अग्गइ चल्लहिं णउ णियंति ।
उद्दुमण अच्छहिं जा मणम्मि   खेयरहो ताम तहिं तक्खणम्मि ।
मुणिदिण्णसावें[1] जउ णासियाउ   थिज्जाउ पराइउ तासु ताउ ।
ता हरिसुकंठएं खेयरेण   लोयहं परिअक्खिउ सुंदरेण ।
मायंगहो सुउ णउ होइ एहु   णिवणंदणु एहउ दिव्वदेहु ।

20. J मंदलु. २ S धुणेवि. ३ S करिवरेण.
21. १ N मुणिदिण्णे.

मा संकहु वच्चइ सरइ अग्गि करु लायहु तुम्हइं करिकरग्गि ।
आ विज्ज लेखइं णर संगरम्मि करकंडहो सो देविणु करम्मि ।
इउ करिवि खयरु विज्जावलेण णियभवणु गयउ पुणु णहयलेण ।

घत्ता—जयघोसु पवड्ढिउ गयणयले अमरेहिं सुमंगलु पूरियउ ।
कणयामरवण्णहिं माणवहिं करकंडु रज्जे वइसारियउ ॥ २१ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णावयंसे
पंचकल्लाणविहाणकप्पतरुफलसंपत्ते करकंडरज्जलंभो णाम
बीउ परिच्छेउ समत्तो ।

॥ संधि २ ॥

* * * *

१ N लइय देवेण रम्मि, २ S J सो.

III

1

Karakanda enters Dantipur with pomp and ceremony.

ध्रुवकं—पुणु मंतिहिं भणियेउ णवउ णिउ तुहुं गयवरखंधि समारुहहि ।
चलु चलु सुंदर लहु चलहि दंतीपुरि रज्जहो भरु वहहि ॥ १ ॥

णिज्झरझरंतमयगिल्लगंडे करकंडु चडिउ ता करिपयंडे ।
क वि लीला मणहर अइवहेइ णं सुरवइ अइरावइं सहेइ ।
संचल्लिउ सो सहुं णरवरेहिं विज्जिज्जमाणु चलचामरेहिं ।
लीलाविलाससुहसामिणीहिं गाइज्जमाणु वरकामिणीहिं ।
कलयंठिरावकयहीलणेहिं संथुव्वमाणु वंदीजणेहिं ।
गुणपउररायतग्गयमणेहिं सेविज्जमाणु णायरजणेहिं ।
परलोयकज्जे उज्जुवगईहिं सलहिज्जमाणु सज्जणमईहिं ।
अवरेहिं वि लोयहिं कलियमाणु गउ सुंदरु पुरवरे जणसमाणु ।

घत्ता— सो पुरवरणारिहिं गुणणिलउ पइसंतउ दिट्ठउ णयरे कहं ।
णं दसरहणंदणु तेयणिहि उज्झहिं सुरणारीहिं जहं ॥ १ ॥

2

The flutter amougst the damsels of the town at his entry.

तहिं पुरवरि खुहियउ रमणियाउ झाणट्ठियमुणिमणदमणियाउ ।
क वि रहसइं तरलिय चलिय णारि विहडप्फड संठिय का वि बारि ।
क वि धावइ णवणिवणेहलुद्ध परिहाणु ण गलियउ गणइ मुद्ध ।
क वि कज्जलु बहलउं अहरे देइ णयणुल्लयं लक्खारसु करेइ ।
णिग्गंथवित्ति क वि अणुसरेइ विवरीउ डिंभु क वि कडिहिं लेइ ।

1. १ S भणिउ. २ D J N भामिणीहिं. ३ S किह. ४ S जिह.
2. १ चारि. २ D बहुलउ.

क वि णेउरु करयलि करइ बाल सिरु छंडिवि कडियले धरइ माल ।
णियणंदणु मण्णिवि क वि वराय मज्जारु ण मेल्लइ साणुराय ।
क वि धावइ णवणिउ मणे धरंति विहलंघल मोहइ धर सरंति ।
घत्ता— क वि माणमहल्ली मयणभर करकंडहो समुहिय चलिय ।
थिरथोरपओहरि मैयणयण उत्तसकणयछवि उज्जलिय ॥ २ ॥

3

He enters the decorated palace and is crowned king.

णवरज्जलंभरंजियहिएण करकंडइं पुरे पइसंतएण ।
गयखंधे चडिण्णय जंतएण णिउ राउलु लीलएं पत्तएण ।
तें दिट्ठउ रायणिकेउ तुंगु अइमणहरु णं हिमवंतसिंगु ।
मुत्ताहलमालातोरणेहिं णं विहसइ सियदंतहिं घणेहिं ।
किंकिणिरणंतु धयवडवमालु णं णच्चइ पणयिणि विहियतालु ।
चामीयरमणिरयणेहिं घडिउ णं सग्गहो अमरविमाणु पडिउ ।
तहिं पइसइ णवणिउ विमलबुद्धि पारंभिय गुरुयणु मणविसुद्धि ।
करहेमकुंभु मंगलु करंति क वि माणिणि णिग्गय ता तुरंति ।
परिमंगलु किउ वरदीवएहिं जय कारिउ पुणु णारीसएहिं ।
सोवण्णकलसकयउच्छवम्मि पइसारिउ सो णिवमंदिरम्मि ।
घत्ता— सो सयलगुणायरु सीलणिहि विणयभावसंजुत्तउ ।
सामंतमंतिजणपरियरिउ पुरि अच्छइ रज्जु करंतउ ॥ ३ ॥

4

Karakanda sees a portrait and feels attracted.

तहिं तेण वि रज्जु करंतएण आणाविय वंस तुरंतएण ।
आएसवसेण व जे धरिय धयअंकुसछत्तहं दंड किय ।
आसावसेण जो तहिं जि ठिउ पुणु आणिवि दियवरु मंति किउ ।
ता एक्कहिं दिणि करकंडएण वरलीलएं णयरे भमंतएण ।
देसंतरु जो हिंडंतु पत्तु तहिं दिट्ठउ सो णरु ललियगत्तु ।
पुणु दिट्ठउ तहो करे पडु विचित्तु जो मोहइ लोयहं तणउ चित्तु ।
सो भणियउ करकंडइं णिवेण पडु अप्पहि देक्खहुं लहुं हिएण ।

३ J मिय.
3. १ D N पणएं. २ N गुरयण; D गुणरयणमणसुद्धि. ३ N सामंति.
4. १ J ठियउ. २ J कियउ.

ता तेण समप्पिउ पत्थिवासु जणु रत्तउ अणुराएण जासु ।
सो पंचवण्णु गुणगणसँहंतु करकंडइं जोयिउँ पडु महंतु ।
तहिं रूउ सलक्खणु तेण दिट्ठु णं मयणबाणु हियवएं पइट्ठु ।
मुहकमलु सउण्हउ दीहसासु जरु दाहु अरोचकु हुयउ तासु ।
घत्ता— करकंडइं जोइउ पडु पवरु थिउ हियँवएं विंभिउ एक्कु खणु ।
जणपुलयइं कहियउ तहो विरहु तें मउलिउँ णयणिउ विमणमणु ॥ ४ ॥

5

He learns that the portrait was of the princess of Saurastra.

णिवहियउ मुणिउ पडधरणरेण वरु होहइ कण्णहे एहु भरेण ।
इय मुणिवि तो वि पडिलविउ भाय पडु अप्पहि अम्हहं जाहुं राय ।
णउ छंडइ सो पडु उल्लसंतु पुणु भणइ णरेसरु णीससंतु ।
महो सहयर अक्खु पयत्तएण पडु लेवि भमहि कज्जेण केण ।
आयण्णिवि तें वयणाणुसारु तहो रायहो कहियउ पडवियारु ।
एत्थत्थि देव सोरट्ठु देसु सुरलोउ विडंबिउ जें असेसु ।
तहिं णयरु अत्थि गिरिणयरु णामु सुरखेयरणरणयणाहिरामु ।
तहिं राउ अत्थि अरिसिरकयंतु अजवम्मु णोउ अजियंगिकंतु ।
घत्ता—तहे रूवकरंडी कलसरिय जा णयणपियारी णरवरहं ।
मयणावलि णामइं तेयणिहि सा हूई धीय मणोहरहं ॥ ५ ॥

6

She herself had become enamoured of him.

मयणावलि सा एक्कहिं दिणम्मि गय सहियहिं सहुं णंदणवणम्मि ।
तहिं खेयर जणमणणयणइट्ठ दोल्लहरि चडीणा ताइं दिट्ठ ।
गायंता गेयइं मणहराइं कागलियइं करकंडहो किँराइं ।
गेयाइं मणोज्जइं सा सुणेवि धरणीयले णिवडिय तणु धुणेवि ।
विहलंघल गयकल झीणदेह कसणम्मि पक्खि णं चंदलेह ।

३ S महंतु. ४ DJ जोयउ. ५ S हियएं. ६ Mss. मउलिय.
5. १ D णामु. २ J तहिं.
6. १ S डोल्लहरि. २ S scores this out and substitutes तणाइं in its place in the margin in second hand.

चलपल्लवकेलि व कंपमाण । पिय सहियहिं घरु सोयं समाण ।
समकलिकहिं जणमणहरीहिं परिपुच्छिय विणयं सहयरीहिं ।
विहलंघल किं हुई सहीए अम्हहं कहि वहिणिए वच्छलीए ।
मोहेण वि सहियहिं सरलियाए विरहाणलु अक्खिउ बालियाए ।
घत्ता— जो गीयउ गायउ खेयरहिं मइं सुवउ करकंडहो तणउ ।
तो तेण वियंभिउ महो हियउ पुणु चउदिसु लायउ रणरणउ ॥ ६ ॥

7

Marriage—proposal.

मइं तुज्झ सहिए पायडिय वित्ति जइ सक्कहि ता महो करि परित्ति ।
विरहग्गिजालपज्जलियमाण महो णासहिं जाव ण सहिए पाण ।
ता तुरिउ वहंतिए णरवरासु संखेवें अक्खिय वत्त तासु ।
करकंडहो आयण्णणेण मयणावलि पीडिय कामएण ।
आयण्णेवि णाहहो तणिय वत्त णएण लिहाविय हरिणणेत्त ।
अमभूसण कुलगयणम्मि चंद पइ अप्पिउ राएं महो णरिंद ।
अरिकुसुमसोसण भइसहाउ हउं तुज्झ णयरे पइ लेवि आउ ।
पइ पेक्खवि मच्छरु मोहु जो वि वरु होइ णरेसर तोहे सो वि ।
घत्ता— मइं मयउ पिसुणिउ तुज्झ णिव एउ इच्छिउ तम्हा महो सरउ ।
सा कमलदलच्छी ससिवयण तउ करयलु करपल्लवे धरउ ॥ ७ ॥

8

Madanavali is brought and is married to Karakanda.

तहो सुणिवि वयणु पइधरणरासु पडिवण्णिउ राएं सयलु तासु ।
तें सरिसा कुलणहससहरेण संपेसिय णियणर णिववरेण ।
दिवहम्मि पसण्णए कयसहाय मयणावलि लेविणु ते वि आय ।
किय हट्टसोह घरि तोरणाइं संबद्धइं तहो करेकंकणाइं ।
णाणाविह वज्जइं वाइयाइं गीयाइं रसालइं गाइयाइं ।
भावड्ढइं णडइं णच्चियाइं गयतुरयहं थट्टइं खंचियाइं ।
उग्घाडिउ मुहवडु विहिं जणाहं णं मोहपडलु तग्गयमणाहं ।

7. J १ मइ. २ J णु सहिय. ३ J ताहिं.
8. १ D करे.

धयवलिअजलणमामरिउ संत वेवाविय महुहिं पडिवि भंत ।
करु बालहे अप्पिउ णववरेण किय संवहणाइं हरिणकरेण ।
भउ तारामेलउ णिविडु तेम जम्मे वि ण विहडइ बेहु जेम ।
पहिलारउ मिलियउ मणु पसत्थु किउ लोयचारु जणरंजणत्थु ।
सुविसुद्धदिणहिं रंजियमणाहं सामंतहिं कियउ विवाहु ताहं ।
घत्ता— णरणाहहो हुयउ विवाहु तहिं सुर खेयर देक्खवि उल्लसिय ।
णियभोयहो उवरि विरत्तमणु तहो तणिय रिद्धि मणि अहिलसिय ॥८॥

9

Karakanda's mother appears at the marriage.
Ambassy from the king of Campa.

तहिं अवसरि पोमावइ वि माय णियणंदणु देक्खहुं तुरिय आय ।
सा दिट्ठी करकंडें णिवेण पुणु पणमिय भावें णवणवेण ।
णियपुत्तविवाहें हरिसियाएं आसीस पदिण्णी तुरिउ ताए ।
चिरु जीवहि णंदण पुहइणाह कालिंदी सुरसरि जाव वाह ।
वइसारिय विणएं सा णवेवि दिणु अज्जु सहलु पहुउ भणेवि ।
सम्माणिय वयणहिं कोमलेहिं परिहाविय वत्थहिं उज्जलेहिं ।
आसीस देवि सा गय तुरंति करकंडकित्ति णं विप्फुरंति ।
ता एत्तहिं जणमणजणियराउ करकंडपुरउ पडिहारु आउ ।
घत्ता-- करकमल णिवेसिवि सिरकमले पडिहारु पयंपइ पुट्ठसरु ।
चंपाहिवरायहो दूउ णिव सो अच्छइ सिहवारम्मि परु ॥ ९ ॥

10

The king of Campa claims homage from Karakanda.

तं सुणिवि वयणु करकंडएण पडिहारु पउत्तउ तुरियएण ।
लइ जाहि तुरिउ सो सुहडु जेत्थु चंपाहिवदूयउ आणि एत्थु ।
तं रायहो वयणु सुणेवि तेण लहु आणिउ सो पडिहारएण ।
सो देक्खवि दूयउ राणएण सम्माणिउ दाणइं आसणेण ।
संसिद्धी मेइणि सयल जासु भणु कुसलु दूय चंपाहिवासु ।

२ J थिय ३ J बालहिं. ४ SJ originally read हुहउ which is corrected in S as हुअउ and in J as हुअउ.

9. १ JN तुट्ठसरु or रुट्ठसरु.
10. १ N संदिट्ठी.

दूवेण भणिउ तहो कुसलु राय पइं जेहा अच्छहिं जसु सहायें ।
अणवरउ णरिंदहिं विहियसेव सो सुमरइ तुम्हइं देवदेव ।
जइ जलहं ण भिण्णउ सीयलत्तु तह चंपणरिंदहो तुहुं णिरुत्तु ।
घत्ता— लइ पालहि णिव करकंड तुहुं चंपाहिवरायहो केर धर ।
होएविणु एक्कहिं बे वि जण अणुहुंजहु तुम्हइं भोय धर ॥ १० ॥

11

Karakanda proposes to decide the issue by an open battle.

विणु केरइं लब्भइ णाहि मित्त एह मेइणि भुंजहुं हत्थमेत्त ।
ण वि पालहि जइ पुणु सेव तासु तो ठाउ करहि अह कहिं मि णासु ।
तं सुणिवि वयणु करकंडएण तें हियवएं कोहु धरंतएण ।
आयंबणयण भालयले णीय णं चंददिवायर सेग्गि ठीय ।
जाजाहि दूव तउ सामि जेत्थु तुहुं खणु वि एक्कु मा वसहि एत्थु ।
संखेवें कहि चंपाहिवासु हउं आयउ तुरियउ तुज्झ पासु ।
जइ संगरि अत्थि भडावलेउ संगामु मज्झु ता तुरिउ देउ ।
इउ सुणिवि वयणु गउ दूउ तेत्थु सिरिधाडीवाहणु वसइ जेत्थु ।
घत्ता— तें कहियउ दंतीपुरिणिवइं सो पइं देव ण वि णवइ ।
संगामरंगि तुम्हेंहिं सहुं अइजुज्झइ धीरउ इउ लवइ

12

Karakanda's march. The Ganges. Siege of Campa.

तं सुणिवि वयणु चंपाहिराउ सण्णज्झइ ता किर बद्धराउ ।
तावेत्तहिं दंतीपुरिणिवेण कंपाविय मेइणि मंदरेण ।
णिण्णासियअरियणजीवएण उड्डाविय दहदिसि रय रणेण
णहु छायउ खलियउ रवि बएण लहु दिण्णु पयाणउ कुद्धएण
गंगापएसु संपत्तएण गंगाणइ दिट्ठी जंतएण ।
सा सोहइ सियजल कुडिलवंति णं सेयभुवंगहो महिल जंति ।
दूराउ वहंती अइविहाइ हिमवंतगिरिंदहो कित्ति णाइं ।

१ J सहाइं.
11. १ S सग्गे. २ J तुज्झु. ३ DN ण णवि.
12. १ S सुणेवि. २ S N अरिणर.

विहिं कुलहिं लोयहिं णहंसएहिं आइयहो जलु परिदिंतएहिं ।
धम्मंकियउड्डहिं करयलेहिं णइ भणइ णाइं पयहिं छलेहिं ।
हउं सुद्धिय णियमग्गेण जामि मा रूसहि अम्हहो उवरि सामि ।
णइ पेक्खवि णिउ करकंडणामु गउ जणणणयरु गुणगणियधामु ।

घत्ता— जं संगरि सुरवरखेयरहं भउ जणियउ धणुहरमुअसरहिं ।
तें वेढिउ पट्टणु चउदिसिहिं गयतुरयणरिंदहिं दुद्धरहिं ॥ १२ ॥

13

The king of Campa receives information.

तं वेढिउ जा राएण तेण ता आउलि पुरयणु हुउ खणेण ।
णरणाहहो कहिउ परेण केण अवरुद्धउ परबलु सयलु जेण ।
हे णरवइ परबलघणहुआसे वंदीयणसज्जणपूरियासे ।
उद्दंडसुंड गय गुलुगुलंत कुडिलाणण वरहय हिलिहिलंत ।
संचलिय रहवर घरहरंत फारक्कहिं फुरियहिं फरहरंत ।
करवालकिरण रविकरहरंत चंकुडिय कउत्तल थरहरंत ।
छुरिएहिं कोंत अइविप्फुरंत पवणा इव वेएं संचरंत ।
सीहोवमदुद्धरु अइपयंडु तुहुं उवरि पराइउ वइरिदंडु ।

घत्ता— तं सुणिवि णरिंदहो मुहकमलु संजायउ रत्तुप्पलसरिसु ।
डसियाहरु भूभंगुरणयणु कोहाणलु वड्ढिउ गउ हरिसु ॥ १३ ॥

14

The Campa-king marches out with his forces.

ताव सो उट्ठिओ धाइया किंकरा संगरे जे वि देवाण भीयंकरा ।
धाउवेया हया सज्जिया कुंजरा चक्कचिक्कार संचल्लिया रहवरा ।
हक्क डक्कार हुंकार मेल्लंतया धाविया के वि कुंताइं गेण्हंतया ।
के वि सम्माणु सामिस्स मण्णंतया पायपोमाण रायस्स जे भत्तया ।
खावहत्था पसत्था रणे दुद्धरा धाविया ते णरा चारुचित्ता वरा ।
के वि कोवेण धावंति कप्पंतया के वि उग्गिण्णखग्गेहिं दिप्पंतया ।

२ करकंडु णामु.

13. १ J °सु. २ SJ थरहरंत ३ SJ थलहरंत; N घरहरंत. ४ D सीहो इव. ५ DN तहो.

के वि रोमंचकंचेण संजुत्तया , के वि सण्णाहसंबद्धसंगत्तया ।
के वि संगामभूमीरसे रत्तया सग्गिणीछंदभग्गेण संपत्तया ।
घत्ता— चंपाहिउ णिग्गउ पुरवरहो हरिकरिरहवरपरियरिउ ।
उद्दंडचंडपीवरकरहिं भडु केहिं ण [1]केहिं ण अणुसरिउ ॥ १४ ॥

15

Fight begins.

ता हयइं तूराइं भुवणयलपूराइं ।
वज्जंति वज्जाइं सज्जंति सेण्णाइं ।
आणाए घडियाइं परबलइं भिडियाइं ।
कुंताइं भज्जंति [1]कुंजरइं गज्जंति ।
रहसेण वग्गंति करिदसणे लग्गंति ।
गत्ताइं तुट्टंति मुंडाइं फुट्टंति ।
रुंडाइं धावंति अरिथाणु पावंति ।
अंताइं गुप्पंति रुहिरेण थिप्पंति ।
हड्डाइं मोडंति गीवाइं तोडंति ।
घत्ता— के[2] वि भग्गा कायर जे वि णर के[2] वि भिडिया के वि पुणु ।
खग्गुग्गामिय के वि भड मंडेविणु थक्का के वि रणु ॥ १५ ॥

16

Karakanda requisitions the Vidya.

ता रोसें चंपाहिउ[1] णरिंदु रहे चडिवि पधायउ णं सुरिंदु ।
सो तुरिउ गयउ परबलणिवासु अब्भिडियउ[2] करकंडहो णिवासु ।
ता कलयलु वड्डिउ बिहिं बलाहं बाणावलिछाइयणहयलाहं ।
करकंडें कोहाणलजुएण अइरावइकरदीहरभुएण ।
ता तुरियइं चंपणराहिवासु सहसत्ति पमेल्लिय सत्ति तासु ।
रहु छिण्णिउ चिण्हइउ खणेण पुणु सारहि पाडिउ तुरिउ तेण ।

14. १ SD केहें.
15. १ J omits कुंजरइं गज्जंति. २ J कि वि.
16. १ S चंपाहिव. २ N अब्भडियउ.

ता खेवें चंपणराहिवेण संपेसिय वाण तुरंतएण ।
सर पेसिय आ चंपाहिवेण करकंडहो वलु भग्गउ खणेण ।
घत्ता— करकंडएं पेच्छिवि वलु चलिउ मणि रोसु महंतउ विप्फुरिउ ।
जा विज्ज पइण्णी खेयरहं तहे पेसणु दिण्णउ तें तुरिउ ॥ १६ ॥

17

The havoc wrought by the Vidya until overpowered by Campa-king.

ताव तेण दुद्धरेण मुक्क विज्ज मच्छरेण ।
ता खणेण विज्ज धिट्ठ धाविया तुरंत दिट्ठ ।
फे करंति हुं करंति वाउवेय संचरंति
रक्खसी व वावरंति भासुरा वि खे मिलंति ।
कुंभिकुंभ णिद्दलंति रहवरेण रह दलंति
संगरम्मि जे वि दिट्ठ दंसणेण ताहे णट्ठ ।
के वि मुच्छमोहियाइं के वि जोहे जोहियाइं ।
के वि घायखंडियाइं के वि जीव छंडियाइं ।
घत्ता— ता कुवियइं चंपणरेसरइं तुरिएण वि असिलय करे धरिय ।
जा विज्ज गिलंती णरसयइं बलसत्ति खणद्धे तहे हरिय ॥ १७ ॥

18

Karakanda takes up his bow in wrath.

गय विज्ज तट्टीय करकंडें दिट्ठीय ।
रोसं वहंतेण करे धणु हु किउ तेण ।
तहो चप्पे गुणु दिण्णु तं पेक्खि जणु खिण्णु ।
ता गयणे गुणखेव खोहं गया देव ।
टंकारसद्देण घोरें[2] रउद्देण ।

17. १ NS हुं. २ JNS omit this foot and D gives it in the margin. ३ J जीय.

18. १ Folio No. 19 of J containing the portion of this कडवक beginning with हु किउ तेण and कडवक 19, 20 and the first eight lines of 21 is missing. २ SJ घोरेण.

धरणियलु तडयडिउ तसें कुम्मु कडयडिउ ।
भुवणयलु खलभलिउ गिरिपवरु टलटलिउ ।
मयरहरु झलझलिउ धरणिंदु सलवलिउ ।
खगणाहु परिसरिउ सुरराउ थरहरिउ ।
घत्ता— सो सद्दु सुणेविणु धणुगुणहो रह भग्गा णट्ठा गयपवर ।
मउ गलियउ चंपणराहिवहो भयभीय ण चल्लहिं कहिं खयरें ॥ १५ ॥

19

Karakanda's mother appears on the scene.

सुरलोयहं छुडु हियवउ विभिण्णु छुडु परबलु भयभीयउ णिसण्णु ।
संबद्धउ छुडु वइसाहठाणु छुडु भग्गउ चंपणरिंदमाणु ।
छुडु चाउ खणद्धें सज्जियाउ छुडु सेयजलें गुणु मज्जियाउ ।
करकंडें गुणे किउ बाणु पवरु चंपाहिवेण ता मुक्कु अवरु ।
हुउ बाणु णिरत्थउ सो हु जाव पोमावइ संगरे पत्त ताव ।
सा दिट्ठिय तेण णरेसरेण पुणु पणमिय दूरहो णयसिरेण ।
हे माए माए संगरे असज्झे किं आइय तुहुं भडनियरमज्झे ।
सा भणइ पुत्त संवरहि चाउ पहु धाडीवाहणु तुज्झ ताउ ।
घत्ता— कहि माए महासइ गुणणिलउ किमु ताउ महारउ णिउ हवइ ।
ता ताइं तुरंतइं तहो कहिउ सुणि पुत्त महाबल धरणिवइ ॥ १८ ॥

20

Padmavati recalls the incidents connected with his birth.

चंपाउरिरायहो घरे रमणी हउं होंती जणवयमणदमणी ।
संजायउ अइयहुं गब्भे तुहुं उप्पण्णउ तइयहुं दुक्खु महुं ।
हउं हरिवि णीय ता करिवरेंइं दंतीपुरि बाहिरि दुद्धरेंइं ।
तहिं जायउ भीममसाणि तुहुं पइं पेक्खिवि जायउ मज्झु सुहुं ।
करकंडु णरेसरु एक्कु खणु तं सुणिवि वयणु थिउ विमणमणु ।
णियपुत्तहो अक्खिवि वत्तभया पुणु तुरियउ कंतहो पासे गया ।
सा दिट्ठिय चंपणरेसरेण गंगाणइ णं रयणायरेण ।

३ N तसु. ४ D धणुहरहो. ५ SJ खेयर in place of कहिं खयर.
19. १ N वइराइ ठाणु. २ N पणविय लहु पहु णियसरेण.
20. १ N हुंन्तिय. २ DJS °रइं.

जाणंतें एह पोमावइया तो वि तेण सहावें सा णमिया ।
अह गरुवड जो वयभरु धरेइ तें राणउ कंतहे थुइ करेइ ।
घत्ता— परिपुच्छिय चंपणराहिवइं कह छुट्टिय तुहुं तहो गयवरहो ।
ता कहियउ ताइं तुरंतियएं णिव गयएं पमुक्की तडे सरहो ॥ २० ॥

21

The battle field becomes a scene of family embraces.

तहो पासें मसाणएं महो सुयउ कुलमंडणु णंदणु सो हुयउ ।
परिपालिउ केण वि खेयराइं वउ लइयउ तहिं मेइं णिय मराइं ।
दंतीपुरिराणउ ता मुयउ तहिं णयरे णराहिउ सो कियउ ।
सो जाणहि एवहिं तुह भिडिउ तुहुं कोहपिसाएं परिणडिउ ।
मा मुज्झहि छंडहि एहु गहु णिव णंदणु तेरउ एहु पहु ।
तं वयणु सुणिवि चंपाहिवइ संतुट्ठउ तक्खणे सो हियइं ।
हउं धण्णउ जसु एहउ सुयउ जो संगरे धीरउ दिढभुयउ ।
परिछंडिवि धणुहरु गलियसरु करकंडपासु गउ णिवपवरु ।
घत्ता— पुणु जाइवि धाडीवाहणइं आलिंगिउ णंदणु सो खणिण ।
जह संगरे जाइवि तेयणिहि पज्जुण्णु कुमरु दामोयरिण ॥ २१ ॥

22

Karakanda is crowned king of Campa and his father retires for penances.

करकंडइं वुत्तउ णियजणणु पइं सरिसउ जं मइं कियउ रणु ।
मा गिण्हहि मेरउ देव छलु तं खमहि भडारा महो सयलु ।
तं सुणिवि वयणु चंपाहिवइं उल्लसियउ तक्खणे सो हियइं ।
गउ लेविणु णयरहो सहुं णिवेहिं पइसारिउ णाणाउच्छवेहिं ।
सा णयरी करकंडें सहेइ अमराउरि लच्छी तहो वहेइ ।
णर रयणइं लेविणु साणुराय णियमंदिरे वद्धावणहुं आय ।

३ N णाविया ४ D J S गरुयउ जो वयभारु धरइ.

21. १ N सइं. २ N गाहु. ३ N जाहु. ४ N धणु गंभीरसरु. ५ N करकंड पयासिउ णिउ पवरु.
६ N णाइं in place of कुमरु.

ता दुब्बरायहं जो धरेट्टु करकंडहो बद्धउ रायपट्टु ।
पुणु अप्पुणु राएं तवखणेण तणु मंडिउ तवसिरिभूसणेण ।
कम्मट्ठगंठिणिट्ठवणसारु तउ चरिवि सुदुद्धरु काममारु ।
तणु छंडिवि खंडिवि हियगंठि सो लग्गउ सिवबहुतणएं कंठि ।

घत्ता— गउ धाडीवाहणु सिवणिलउ कणयामरवण्णउ गुणहं घरु ।
करकंडु करंतउ रज्जु पुरि सो अच्छइ माणिणिहिययहरु ॥ २२ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयण-कण्णावयंसे पंचकल्लाणविहाण-
कप्पतरुफलसंपत्ते करकंडचंपापुरिपवेसो णाम तइउ परिच्छेउ समत्तो ।

॥ संधि ॥ ३ ॥

* * * *

22. १ N मरट्टु.

IV

1

Karakanda's resolve to subdue the kings of the South.

ध्रुवकं—करकंडइं साहिवि महि सयल परिपुच्छिउ मइवरु विमलमइ ।
भणु सम्मइ मइवर को वि णरु जो अज्जु वि दुट्ठउ ण वि पावइ ॥

सो मइवरु पभणइ देवदेव तुह महियलु सयलु वि करइ सेव ।
पेरि दिविडदेसे णिव अत्थि धिट्ठ ते णमहिं ण कासु वि हियइं दुट्ठ ।
सिरिचोडि पंडि णामेण चेर णउ करहिं तुहारी देव केर ।
आयण्णिवि तं चंपाहिवेण संपेसिउ दूवउ तहो खणेण ।
तें जाइवि ते चोडाइराय इउ भणिय णवहु करकंडपाय ।
णिब्भत्थिउ दूवउ तेहिं सो वि जिणु मेल्लिवि अण्णु ण णवहुं को वि ।
करकंडहो आइवि कहिउ तेण णउ करहिं सेव तुह किं फरेण ।
तं सुणिवि वयणु करकंडु राउ जइ देमि ण तहो सिरि णियपाउ ।
तो महियलपुत्तइंदियसुहासु महो अत्थि णिवित्ति परिग्गहासु ।
एह पइज करिवि करकंडएण लहु दिण्णु पयाणउ कुद्धएण ।

घत्ता— चंपाहिउ चलिउ तहो उवरि गय चाडिवि विणिग्गउ पुरवरहो ।
चउरंगइं सेण्णइं संजुयउ सो लीला धरइ सुरेसरहो ॥ १ ॥

2

His march and camp at Terapur.

तहो जंतहो महि हयखुरहिं भिण्ण गयणंगणि गय रय धूमवण्ण ।
पसरंतहिं तेहिं दिगाणणाहं णं मुहवडु किउ दिसियारणाहं ।
महि हल्लिय चल्लिय गिरिवरिंद कंपंत पणट्ठा खे सुरिंद ।
दक्खिणवहे गउ तेरापुरम्मि तहो दक्खिणदिसिहिं महावणम्मि ।
आवासिउ तहिं बलु चाउरंगु खणे सीहपुलिंदहं हुयउ भंगु ।

1. १ N पर. २ S पयज.

संताविय तूलय पंचवण्ण   णं अमरगेह भूमिहिं पवण्ण ।
गय करिवर लेविणु जलहो भट्ट   रासहियहिं धाविय खर पहिट्ठ ।
लोलाविय धय णिवणरवरेहिं   महि णच्चइ णं उब्भियकरेहिं ।
घत्ता— आवासिउ अच्छइ जाँव तहिं करकंडणराहिउ पउरबलु ।
पडिहारु पराइउ तहो पुरउ दूराउ णमंतउ हरियमलु ॥ २ ॥

3

Siva, the king of Terapur, visits Karakanda.

णिउ अत्थि देव तेरापुरम्मि   सिउ णामें रूढउ भूवलम्मि ।
सो तुम्हहं पेक्खहुं एत्थु आउ   किं आवइ किं सो वलिवि जाउ ।
करकंडें वयणु सुणेवि तासु   पडिहारु भणिउ तेराहिवासु ।
पइसारु खणद्धें तासु देहि   तुहुं अप्पुणु जाएवि लेवि एहि ।
पडिहारें सो णिउ आणिओ वि   करकंडएं पुणु सम्माणिओ वि ।
पुणु तेण पपुच्छिउ करिवि वाल   तुह कुसलु णरेसर सयलकाल ।
तं भणिउ णरेसर कुसलु मज्झु   जं सिंचिउ करुणजलेण तुज्झु ।
तहो वयणें करकंडहो णिवासु   तहो उवरि पवड्ढिउ णेहु तासु ।
अइपउरु पइण्णउ पुणु पसाउ   किउ दाणइं वयणइं साणुराउ ।
घत्ता— पुणु पुच्छिउ सिउ करकंडएण महो भाइय अक्खु पयत्तएण
जं दिट्ठउ किं पि मणोहरउ अच्छरिउ वणम्मि भमंतएण ॥ ३ ॥

4

Karakanda, guided by Siva, explores the locality.

तं वयणु सुणिवि तेराहिवेण   करकंडहो अक्खिउ पुणु सिवेण ।
एत्थत्थि देव पच्छिमदिसाहिं   अइणियडउ पव्वउ रम्मु ताहिं ।
तहिं अत्थि लयणु णयणावहारि   थम्हाण सहासहिं जं पि धारि ।
तहो लयणहो उप्परि गिरिवरम्मि   चूडामणि णं मउडहो सिरम्मि ।
गुरु वामिउ अच्छइ सोहमाणु   केणावि ण कलियउ जासु माणु ।

2. १ DJN गय. २ J जाम. ३ N पवर° ४ J परायउ.

3. १ D पयसारु.

4. १ SJ वि तेण. २ SN अत्थत्थि.

जलु पउमइं लेविणु तहिं पवण्णु तं पुज्जइ करिवरु सेयवण्णु ।
एम अच्छइ सो करि बहुअकाल एउ कहियउ मइं तुहं सामिसाल ।
आयण्णिवि तं करकंडु राउ गउ पव्वयसम्मुहुं सिवसहाउ ।
घत्ता— महिमहिलहे थणु व मणोहरउ कीलाघरु देवहं जो भरेण ।
करकंडइं सो गिरि दिट्ठु खणे कइलासु णाइं भरहेसरेण ॥ ४ ॥

5

Discovery of an old cave-temple.

करिकुंभ वियारिवि जहिं भमंति मुत्ताहल चरणहिं हरि मुअंति ।
गुंजंति सीह कत्थइं सहंति जहिं मयजलु मयगल णउ वहंति ।
सारंग णिरंतरु जहिं चरंति साहामय कत्थइं वु करंति ।
परिभमहिं कहिं मि दाढाकराल हरिसम्मुह दिंतहो ढुक्क कोल ।
थोवंतरि तहिं सो चडइ जाम करकंडइं दिट्ठउ लयणु ताम ।
णं हरिणा अमरविमाणु दिट्ठु करकंडु णराहिउ तहिं पइट्ठु ।
सो थण्णु सलक्खणु हरियदंभु जं लयणु कराविउ सहसखंभु ।
पुणु दिट्ठउ तं जिणु वीयराउ संथुणणहिं लग्गउ साणुराउ ।
घत्ता— जय चउगइणासण मलहरण जय माणगिरिंदहो दलणपवि ।
महो देव णिरंजण तुहुं सरणु अण्णाणतिमिरपरिहरणरवि ॥ ५ ॥

6

An elephant is found worshipping an ant-hill.

जिणेसरु वंदिवि पत्थिव बे वि गिरिंदहो उप्परि सिग्घ चडेवि ।
णिहालिय तेहिं दिसाइं सुहाइं मणम्मि णिवाहहं जाइं सुहाइं ।
णिहालिय अच्छहिं जाव वणम्मि सुवारणु पत्तउ ताव खणम्मि ।
सरोवरे पोमइं लेवि करिंदु समायउ पव्वउ णाइं समुद्दु ।
झलाझल कण्णरएण सरंतु कवोलचुएण मएण झरंतु ।
सुपिंगललोयणु दंतहिं संसु चडावियचावसमुण्णयवंसु ।
तुरेहकुलाइं सुदूरे करंतु दिसामुह सुंडजलेण भरंतु ।
करेण सरोयसयाइं हरंतु सुमोत्तियदाम सिरेण धरंतु ।

6, १ J omits this and the following three feet.

घत्ता— तें करिणा लेविणु पंकयइं करु भरेवि जलेण तुरंतएण ।
परियक्खिण देविणु सिंचियउ तं पूजिउ वामिउ भवियएण ॥ ६ ॥

7

Karakanda sees the lake and examines the ant-hill.

गउ वामिउ पूजिवि करि सुराउ ता गयउ सरहो करकंडु राउ ।
आवंतहो तहो अइदिहि जणंतु खगरावइं आवहु णं भणंतु ।
जलकुंभिकुंभकुंभइं धरंतु तण्हाउरजीवहं सुहु करंतु ।
उहंडणालिणिउण्णइ वहंतु उच्छलियमीणहिं मणु कहंतु ।
डिंडीरपिंडरयणहिं हसंतु अइणिम्मलपउरगुणेहिं जंतु ।
पच्छण्णउ वियसियपंकएहिं णच्चंतउ विविहविहंगएहिं ।
गायंतउ भमरावलिरवेण धावंतउ पवणाहयजलेण ।
णं सुयणु सुहावउ णयणइट्ठु जलभरिउ सरोवरु तेहिं दिट्ठु ।
घत्ता— जलु लेविणु दोहिं वि णिवरहिं पय धोइवि मुहुं पक्खालियउ ।
जं पुज्जिउ करिणा पंकयहिं तं वामिउ तेहिं णिहालियउ ॥ ७ ॥

8

The ant-hill is excavated.

करकंडें चिंतिउ मणि मणोज्ज गउ वामिउ णिच्छउ चंदणिज्जु ।
इह अच्छइ को वि महंतु देउ परिपूजिवि करि गउ तं सुवेउ ।
जं वामिउ पुज्जइ करि पसण्णु तं धम्मु हुउ णं सेयवण्णु ।
मणि चिंतिवि इउ सो साणुराउ उववासइं थिउ करकंडराउ ।
बीयम्मि दिणि वामिउ तं पि तेण खाणाविउ करकंडें खणेण ।
तं समथलु तेहिं खणेण कीउ णं पावपडलु णिण्णासु णीउ ।
थोवंतरु खणियउ पुणु वि जाव मणिकिरणदित्ति णीसरिय ताव ।
घत्ता— ता मिलिय णहंगणे अइबहल चउदिसिहिं भमेविणु णिम्मलिय ।
करकंडहो णावइ कित्ति वर अमराहिउ देक्खहुं संचलिय ॥ ८ ॥

8. १ N adds before this in the margin जं अच्छइ वामिए किं पि वत्थु तं पेक्खउं जइ ता महु पसत्थु. २ S खण्णाविउ. ३ SJ खणियई.

9

Discovery of a Jina image.

ते रहसें तरलिय खणहिं जाव जिणबिंबु विणिग्गउ तेत्थु ताव ।
मणिरयणविणिम्मिउ फणकडप्पु छत्ताइमाणु तहो सहइ सप्पु ।
दुंदुहि भामंडलु चमर बे वि सुहु जणहिं सवणणयणाण ते वि ।
सिंहासणु बहुरयणहिं जडीउ सुरराएं णं अप्पणुं घडीउ ।
तं पयडउ किउं बाहिरे विहाइ महि भिंदिवि धम्महो पिंडु णाइं ।
ता अमरहिं दुंदुहि णहे हईय घणकुसुमविट्ठि गयणहो पडीय ।
अइणिम्मल दिम्मुह सयल जाय संभूया परिमलसहिय वाय ।
गुणरयणणिहाणहो पत्थिवासु संपुण्ण मणोरह सयल तासु ।
घत्ता— अणुराएं तहो कंटइयतणु पप्फुल्लिउ तोसें मुहकमलु ।
जलु लेवि सरोवरि जिणु ण्हविउ बहुकमलहिं पुज्जिउ विगयमलु ॥९॥

10

Karakanda's hymn to the Jina.

वरभत्तिभारसणणयसिरेण पारंभिय पुणु थुइ णिवबरेण ।
जय सुरतिरीडमणिलिहियपाय जय भुवणणयरपालणसुराय ।
जय कम्मविडविछिंदणकुठार जय चउगइसायरपरमतार ।
जय पावतिमिरफेडणदिणेस जय णिज्जियमयभडणिरवसेस ।
जय रायभुवंगमदमणमंत जय मयेणइक्खुपीलणसुजंत ।
जय केवलकिरणफुरंत संत जय रुंभियकम्मासववहंत ।
जय जय सिरिवहुकण्णावतंस जय भवियणमणसररायहंस ।
जय णिच्च णिरंजण कलविहीण जय सिवगइमहिलहे वयणे लीण ।
घत्ता— जय जय देव जिणिंद पहु पइं झायइं अणुदिणु णियमणिणें ।
तवें दंसणे णयणइं अज्जु पुणु संजायइं णिद्धइं महो खणिणें ॥ १० ॥

11

The Jina image is carried into the cave.

उच्चायिउ सो जिणु णिववरेण कइलासु णाइं लंकेसरेण ।
बिहिं करहिं धरिउ सिरउवरि भाइ गोवद्धणु हरिणा कलिउ णाइं ।

9. १ JN अप्पुणु. २ SD किय.
10. १ N काम. २ DN माण. ३ S मणेण. ४ N तउ. ५ S खणेण.
11. १ JDN उच्चायउ. २ N लंकेसुरेण.

तहिं अवसरे देवहिं कुसुमविट्ठि परिमेल्लिय तहो मणे भइय तुट्ठि ।
अमरेहिं मि केहिं मि धरिउ छत्तु घुसिणेण वि चच्चिउ किहिं मि गत्तु ।
परिचालिय केहिं मि चमर तार दुंदुहि अप्फालिय केहिं फार ।
के वि तंडउ णच्चहिं साणुराय दूराउ णमहिं के वि जिणहो पाय ।
जिह अमरहिं ण्हाइवि मंदराउ घरु णियउ जिणेसरु मंदराउ ।
एयाइं विहिएं तह गुणणिकेउ करकंडें णीयउ लयणु देउ ।

घत्ता— जिणु लयणे णिवेसिउ तें णिवर्णे परिपुज्जिवि अच्चिवि चंदणिणं ।
अवलोइय पढमी पुणु पडिम अणुराउ वहंतें णियमणिर्णे ॥ ११ ॥

12

Karakanda discovers a knot on the lion-seat of the first image and an sculptor explains to him its purpose.

ता तक्खणे तहो जिणे गइय दिट्ठि हरिवीढहो उप्परि दिट्ठि[1] गंठि ।
णं फलिहसिलहे हरिमणि विहाइ उड्डुरायहो लग्गउ हरिणु णाइं ।
ता पेक्खिवि मणे चिंतेइ राउ गंठीएं हयउ जिणबिंबराउ ।
जो सयलकम्मपरिकरणकारि कोक्काविउ सो तें सुत्तधारि ।
भो परममित्त अक्खहि पसत्थु तुहुं जाणहि सयलु वि कम्मसत्थु ।
परिपुच्छिउ बोल्लिवि अइपियाइं जिणपडिमहे दीसइ गंठि काइं ।
तं णिसुणिवि पभणइ पावहारि पडिमागय[2]रूवअणेयकारि ।
जं पुच्छिउ देव मणोहिराउ तं अक्खमि तुम्हहं दुहविराउ ।

घत्ता— जिणपडिम घडिय जइयहुं णियइ जलवाहिणि सिर तइयहो खणेण ।
मइं णिसुअउ दिट्ठु परंपरएं एह धरिय गंठि तें कारणेण ॥ १२ ॥

13

Karakanda desires to see the water-spring blocked by the knot.

ता भणइ णरेसरु परममित्त किम दीसइ जलवाहिणि विचित्त ।
तं सुणिवि भणइ भो ललियदेह णीसरइ कह व जइ देव एह ।
बहुरोय करइ जणवएं पसत्थ जे सलिलु पियहिं ते चिरु असत्थ ।
बहुदुक्खपरंपरभरिएं आएं इउ मण्णेवि किं पयडाइं आएं ।
ता रायं भणियउ तं सुणेवि जलु धरमि मित्त लयणु वि चिणेवि ।

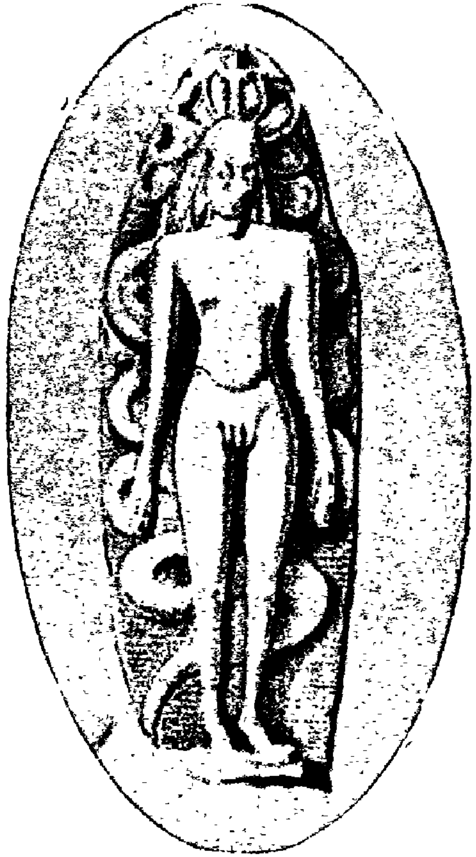
३ S एयइं. ४ DN णियेण. ५ S चंदणेण. ६ S °मणेण.
12. १ DN दीह. २ DN °गइ°.



६. प्रधान गुफा की एक जिनमूर्ति
The seated Jina carved on
a slab in cave No. 2.
(P. 44, intro.)



५. प्रधान गुफा के मूलनायक
The principal image of Pārśvanātha
in cave No. 2.
(P. 45, intro.)



७. प्रधान गुफा में एक खड्गासन जिनमूर्ति
The standing figure of Pārśvanātha
carved on a loose block of
stone in cave No. 2.
(P. 44, intro.)

कोऊहलु पउ दक्खालि तो वि पुणु सुत्तधारि पभणइ सुणेवि ।
जइ एह गंठि फेडेहुं देव णीसरहुं तुरिउ जलभरिउं केव ।
तं वयणु तुरंतें णिववरेण दद्दुरउ कराविउ तक्खणेण ।
घत्ता— तं लयणु चिणिवि णिउणउ करिवि सणरालहिं बहुविहपत्थरहिं ।
सो राणउ सिलवइ दो वि जण जिणपाडिमहे सम्मुहुं संचरहिं ॥१३॥

14

The knot is scraped and water gushes forth.

जा राएं असुहाइं गणिया सिलवइणा टंकिएं सा हणिया ।
गुरुघायघडणें णिग्गय फुलिंग णं कोहवसइं अहिजलणलिंग ।
तेंहे गंठिहे वयणहो वहलफार ता णिग्गय तक्खणि सलिलधार ।
पढमउ भुंभुक्कइ णिग्गमेइ णं मेइणि भीएं उव्वमेइ ।
णिग्गंती बाहिरि सा विहाइ महि भिंदिवि फणिवइघरिणि णाइं ।
परिसहइ सा वि भूमिहिं मिलंति गंगाणइ णं खलखल खलंति
पसरंतिएं ताएं खणेण भव्वु तं भरियउ लयणु जलेण सव्वु ।
णं अमियकुंडु बहुरसजलेण णं धम्मसारु थिउ जलछलेण
घत्ता— अह पयडिउ गिरिणा णियमणु हउं पत्थउ सज्जणु हियवहरु ।
णं तुट्ठें तासु णराहिवहो संखेवें दिण्णउ अमियघरु ॥ १४ ॥

15

Karakanda's repentance.

तं पेक्खिवि ते मणे भयभरीय तम्हाउ दुहेण विणीसरीय ।
दद्दुरहो उवरि सो गयउ राउ चिंताविवण्णु थिउ मंदराउ ।
णं कुलिसणिहाएं महिहरिंदु णं भग्गए बले थिउ सुरवरिंदु ।
णं मयगलु केसरिणहविभिण्णु थिउ णरवइ तहिं दुक्खेण खिण्णु ।
पुणु कंपइ डोलइ सलवलेइ अणवरउ दुहेण सुकर मलेइ ।
सिरकमलु धुणइ दीहरु कणेइ घग्घरसरेण पुणु पुणु भणेइ ।

13. १ SJ जलभरिय.

14. १ J असुहा. २ DN तहे वयणहो बहलइं देइ फार. ३ J अमियतरु.

15. १ DN णरवरिंदु.

हा किं किउ मइं दुट्ठें खलेण हा दुरिउ लहेसमि एह फलेण ।
हा कम्में केण गलत्थियउ करु वयणे णिवेसिवि णिउ थियउ ।

घत्ता— जो अमरणिकायहिं वंदियउ पुज्जमहिम धम्महं णिलउ ।
सो हा हा पावें देउ मइं काहिं आणिवि मुक्कउ जगतिलउ ॥१५॥

16

A Sura appears and consoles the king.

णिवो सोयभिण्णो थिओ जा विसण्णो ।
सुरो को वि धण्णो णहाओ पवण्णो ।
गुणाणं णिवासो दुहाणं विणासो ।
विरायं हणंतो सरायं जणंतो ।
तिरीडेण जुत्तो जिणे दिण्णचित्तो ।
महादित्तिवंतो णहेणं भमंतो ।
सुरूवं धरंतो गिरिंदं सरंतो ।
धरापविसारो भुजंगो कुमारो ।
णएणं णमंतो विसुद्धं चवंतो ।
सुसंपुण्णगत्तो तहिं ताव पत्तो ।
णिवेणावि दिट्ठो मणेणं पहिट्ठो ।
णिवाणंदयारी जणाणंदयारी ।

घत्ता— सो भणइ णराहिव दुहु मुअहि मा सोयहिं छंडहि एहु गहु ।
जं चिंतिउ णियमणें किं पि मइं पइं कीयउ तं पुणु करिवि बहु ॥१६॥

17

The Sura congratulates the king for what he had done.

भो णरवइ हउं चिरु वसउं एत्थु जलवाहिणि एह धरणहिं समत्थु ।
जइ रूसमि पाडमि गहगणो वि धरणीयले तोडमि फणिफणो वि ।
मुसुमूरमि भूधर विप्फुरंत पडिखलमि देव संगरे सरंत ।
संवरइ ण महो भीएं सुरो वि किं अवरु विरुद्धउ पुणु णरो वि ।
पइं अच्छिउ पडिमहे रक्खवालु भारियउ हवेसइ दुसमु कालु ।

17 १ N वि क्रुद्धउ. २ N नर आरिथउ.

चिरकालें कलियउ सरलचित्त पेच्छंतहं तुहुं आयउं सि मित्त ।
मइं रक्खिय एत्तिउ कालु भद्द थिय णिक्खय सट्ठिसहास अद्द ।
लइ सुंदरें सुंदरु कियउ पउ अललयणि णिवेसिउ परमदेउ ।

घत्ता— जिणु आणिवि धरियउ रयणमउ कणयामरलयणे समुज्जलए ।
पइं कीयउ णिव हउं मोक्कलउ सइं हिंडमि लीलए महियलए ॥१७॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयण-कण्णावयंसे पंचकल्लाणविहाण-कप्पतरुफलसंपत्ते करकंडजिणपडिमादंसणो णाम चउत्थो परिच्छेउ समत्तो ।

॥ संधि ॥ ४ ॥

* * * *

१ J आयओ सि; S आउसि. ४ SJ सुंदरु.

V

1

Who built the ancient cave.

ध्रुवकं—करकंडें पुच्छिउ सो अमरु भणु केण कराविउ इहु लयणु ।
वरस्यण विणिम्मिय कें पडिम रंजियउ जाएं महो तणउ मणु ॥

तं सुणेवि वाउवेउ   ता फणिकुमारु पउ
पुच्छियं पि जं णिवेण   तं कहेइ तक्खणेण ।
एत्थु जंबुदीवयम्मि   भारहम्मि खेत्तयम्मि ।
तत्थ अत्थि सोहमाणु   विजयड्ढु अप्पमाणु ।
खेयरेहिं रम्ममाणु   कुंजरेहिं गज्जमाणु ।
तासु तुंग बे वि अग्ग   सायरस्स जाइ लग्ग ।
वक्कलस्सु जोयणाइं   पंचवीसइगुणियाइं ।
तुंगएण पंचवीस   जोयणाइं अत्थि तस्स ।

घत्ता— जोयणदसहिं मि उप्परिण अत्थि सेणि दाहिणिय वर ।
विज्जाणाहहिं परियरिय अहिलसहिं जा वि देक्खिवि सुर ॥ १ ॥

2

Nila and Mahanila came from Vijayardha, settled at Terapur and became devotees of Jina.

तहिं अत्थि णयरु खेयरवमालु   णामें रहणेउरु चक्कवालु ।
तहिं खेयर भायर अत्थि बे वि   णामेण णीलमहणील ते वि ।
ते अच्छहिं रज्जु करंत जाव   पडिपेल्लिय दोण्णि वि अरिहिं ताव ।
उद्दालिउ ताहं वि विज्जयाउ   णिद्धाडिवि घल्लिय पट्टणाउ ।
सिरिपासजिणिंदहो तणइ काले   सुरखेयरकिण्णररववमाले ।

ओहुम्मण दुक्खु वहंति भाय   महि लंघिवि तेराणयरु आय।
तहिं थाइवि कीयउ रज्जु भव्वु   उवसाहिउ महियलु तेहिं सव्वु।
कह पासजिणिंदहो दुरियणासि   सुय एक्कहिं दिणि मुणिवरहो पासि।

घत्ता— सा सुणिवि मणोहर दुहमहिय परिओसें ते कंटइयतणु।
थिय णिच्चल धम्मे दयसहिय जिणु झायहिं भत्तिए एयमण ॥ २ ॥

3

They built the beautiful cave.

अणुराएं तेहिं मि भायरेहिं   पुणु लयणु कराविउ खेयरेहिं।
थंभाण सहासहिं णिम्मवीउ   अब्भंतरु सुंदरु कारवीउ।
मणिरयणहिं मणिणिम्मवियया हं   किउ ठाउ तेहिं जिणपडिमयाहं।
अणवरउ ण्हाणपूया करंत   थिय बहुयकाल जिणु अणुसरंत।
तहिं वड्ढिय अणुदिणु मणहरीय   णाणाविह महिमा खेयरीय।
एहु पव्वउ वड्ढिउ खेयरेहिं   णं मेरु महागिरि सुरवरेहिं।
सा सोहा पेक्खिवि सुरगणेस   ठिय विंभियमण तहिं णिरवसेस।
तहिं अवसरे भो भो सरलचित्त   तावाइय णीलहो परममित्त।

घत्ता— वेयड्ढहो तहो उत्तरदिसिहिं णयरु अत्थि गयणयलु पिउ।
सुरकिण्णरखेयरवल्लहउ णं अमरणयरु आविवि थिउ ॥ ३ ॥

4

Amitavega and Suvega find a Jina temple on Pudi mountain on their way to Lanka.

तहिं खगवइ अच्छहिं बे वि भाय   अण्णोण्णणिबद्धसंबद्धराय।
ससिकंतदिवायरपउरधाम   ते अमियवेयसुवेयणाम।
सुविसुद्धसील संगरे अहंग   सम्मत्तरयणपरिभूसियंग।
ते पव्वदिवहिं वंदण करंत   संचलिय एक्कहिं दिणे महंत।
दक्खिणदिसि लंकहिं जंतएहिं   मलयम्मि विसए ता दिट्ठु तेहिं।
सिरिपूदी णामें गिरिवरिंदु   जहिं कीलणत्थु आवइ सुरिंदु
तहो उवरि खणइँ ऊयडीय   णं सग्गहो सुरवइ परिवडीय।

2. १ J उहुंमण.
4. १ N adds before this in the margin कियअकियपडिमउ अणुसरंत णमराउ तो वि जिणगुण वहंत। २ D जं चडीय.

घत्ता— तं पेक्खिवि छुहपंकैयधवलु चउवीसजिणालउ गयणयणु ।
तं पेक्खिवि हरिसहिं तहिं जि गय विणिवारिउ दूरहो जेहिं मयणु ॥४॥

5

The temple was built by a descendant of Ravana.

सुहभावें लंकाणाहएण राषणहो वंसे उप्पण्णएण ।
सूरप्पहणामपसिद्धएण सिरिसेणाघरिणिहिं कंतएण ।
एकहिं दिणि रमणहिं णिग्गएणे पुणु पुर्वीमंदरु पत्तएण ।
मलयम्मि विसपं परिजंतएण अइरमणभूमि देक्खंतएण ।
कइलासे जेम भरहेसरेण चउवीस पडिम भत्तीभरेण ।
तहं तेण कराविउ सुहयराहं चउवीसजिणालउ जिणवराहं ।
मणिरयणविणिम्मियणिम्मलाहं झायंतहं मणे फेडियमलाहं ।
जो सयलकालु वंदिउ सुरेहिं परिपुज्जिउ झायउ आयरेहिं ।
घत्ता— देक्खंतहं णयणहं सुहु जणहिं झायंतहं फेडहिं दुरियमलु ।
संसारणिहोडणु खणे करहिं जं चिंतिउ तं पावहिं सयलु ॥ ५ ॥

6

Hymn to the Jina.

जिणेसरबिंबइं दिट्ठइं तेहिं णिवारिउ मिच्छमहातमु जेहिं ।
सरीरइं वायइं सुद्धमणेहिं जिणिंदु अणिंदु सुदेउ थुणेहिं ।
ण अत्थि जयत्तए तेत्तिय वाणि सुथुव्वइ जेत्तियं केवलणाणि ।
तिलोयसरूवहो लद्धपमाण णमो जयणाह अमेय अमाण ।
णमो मणमारमहापहु देव णमो भयवंत अरूव अलेव ।
णमो गयराय मयारिविणास णमो णरदेव सुहाण णयास ।
णमो कलहीण सिवम्मि णिलीण णमो जियमार वियारविलीण ।
णमो हयकम्म सुझाण खणेण णमो तुह पाय णमामि मणेण ।
घत्ता— जय जिण केवलणाणरवि मिच्छत्ततिमिरणिण्णासयर ।
ते वंदिवि पूजिवि संथुणिवि एकेक णिहालहिं पुणु सयर ॥६ ॥

१ D पंकइं.
5. १ N adds after this in the margin तं रम्मि विसए परिजंतएण.
6. १ N थुणेहिं.

7

They brought the image to Terapur.

ते पडिमउ देक्खिवि सुंदराउ अणवरउ अणिउ भणे साणुराउ ।
पुणु भणहिं ते वि विजयड्ढयम्मि सुरकीलाथाणहो उवगयम्मि ।
पडिछंदें आयहं केरएण जिणबिंब करावहुं तहिं रएण ।
इउ भणिवि अइभत्तीभरेहिं संगहिय पडिम बेहिं मि करेहिं ।
जिणपासहो बहुरयणहिं कलीय उच्चायवि सा ते संचलीय ।
गयणयलि सुणिम्मल विप्फुरेइ णं चंदलेह विवरीसरेइ ।
णं विज्जु लवंती अइविहाइ गय उत्तरदिसि अमु मुएवि णाइं ।
जिणआणियराय परिणिविडगत्त ते बे वि सहोयर पत्थु पत्त ।
घत्ता— परिमेल्लिवि उप्परि गिरिवरहो रयणेहिं विणिम्मिय सा पडिम ।
गय लयणहो सम्मुहुं गुणहं घर अवहरिय जेण भवभयपडिम ॥७॥

8

But they could not carry it further.

तहिं वंदणहत्ति करेवि बे वि णियपडिमहिं सम्मुहं गय चलेवि ।
तहिं जाइवि सा पुणु लेहिं जाम णियथाणहो ण चलइ पडिम ताम ।
णं थंभिय केण वि खेयरेण णं रम्मु णिएविणु थिय भरेण ।
सा णिच्चल पेक्खिवि णियमणम्मि संपीडिय दुक्खें तक्खणम्मि ।
परलोयकज्जे परमुट्ठएहिं हा किं किउ अम्हहिं दुट्ठएहिं ।
जं थाणहो चालिउ जिणहो लिंगु तं होइ णरयपडिवडणलिंगु ।
विहुं थाणहुं एक्कु ण हुयउ थाणु परिवड्ढिउ केवलु पउरु णाणु ।
मंजूस करेवि ता भयगएहिं णिक्खणिवि मुक्क भूमीयं तेहिं ।
घत्ता— सा झंपिवि ते परिझणितण गय तुरियउ सहसकूडभवणु ।
तं वंदिवि झाणपरिट्ठियउ मुणि जसहरु दिट्ठउ जिसमणु ॥ ८ ॥

9

Amitavega practised penances and attained heaven.

सो वंदिवि पुच्छिउ तेहिं जई भो मुणिवर णिसुणहि सुजसमई ।
अम्हेहिं भमंतहिं जिणपडिमा उवलद्धिय बहुविहकयमहिमा ।

7, १ D संवलीय. २ N विम्ब.

8, १ N परमुट्ठिएहिं. २ N माणु.

ता लेविणु जंतहिं णिययपुरे परिधरिय एत्थु गिरिवरसिहरे ।
वंदण करेवि लयणम्मि वर ता तुरिय लेवि जा चलहुं किर ।
ता ण चलइ थाणहो किं करहुं किं सामिय जीवहुं किं मरहुं ।
तं सुणिवि भणइ तहं मुणिपवरु इत्थम्मि हवेसइ तित्थवरु ।
अण्णहिं भवि भायरु तुह तणउ सम्मत्तु लएसइ बहुगुणउ ।
तं सुणिवि खणद्धें बे वि भाय तवे संठिय ता ते साणुराय ।
घत्ता— अमियवेउ विज्जाणियरु परिछंडिवि तणु व मणोहरउ ।
गउ सग्गहो तक्खणे तउ करिवि तहिं हूयउ सो सुरु बंधुरउ ॥९॥

10

Suvega practised religious hypocrisy and was reborn an elephant.

एत्तहिं लहुभायरु जणे महिउ तें बारहवरिसइं संगहिउ ।
गुरुपासि पसिद्धउ अइतुरिउ एक्कंतरेण भोयणु सरिउ ।
ता एक्कहिं दिणि सो सलवलिउ बावीसपरीसहपरिमलिउ ।
छुहतण्हएं पीडिएं किं कियउ गामंतरे गमणु सुचिंतियउ ।
तहिं जाइवि भुत्तउ जलु पियउ जणपयडिउ अणसणु मइं कियउ ।
गामंतरि पुणु अण्णहिं जि दिणे उववासु पघोसिउ पयडु जणे ।
एयाइं विहिएं बहुदिण थियउ जणु सयलु सुउत्तिएं वंचियउ ।
मायाएं सुवेएं कियउ तउ पुणु मरिवि सो वि वणे हत्थि भउ ।
घत्ता— जो डिंभें धम्मु समायरइ वगवेसें खविय णिययतणु ।
सो विरसु रसंतउ भग्गउउ परदुक्खइं पावइ मूढमणु ॥ १० ॥

11

He is, however, re-enlightened by Amitavega.

ता अमियवेएण अमरेण हूएण
थियएण सग्गमि चिंतियउ हिययम्मि
महो भाय लहुओ वि उप्पण्णु कहिं होवि ।
पुणु ओहिणाणेण परिकलिउ सो तेण ।
तहो तणएं करुणेण संचलिउ वेएण ।
करि वसइ वणे जम्मि सो पत्तु खणे तम्मि ।
मुणिवेसु परिकरिवि सो कुंभि अणुसरिवि ।

अइमहुरवयणेण पुणु भणिउ करि तेण ।
भो णिसुणि सुअवेय तुहु पत्तु बहुभेय ।
मिच्छत्तमूलाइं तउ कियउ मायाइं ।
तुहुं तेण बलिएण करि हुवउ दुरिएण ।
तं सुणिवि तहो वयणु करि सरइ मुणिचरणु ।
चिरजम्मु सुमरंतु सिरे णयण कुव्वंतु ।
दुक्खेण वेल्लंतु सरु पउरु मेल्लंतु ।
घत्ता— तं देवें जाणिउ करिहियउ पुणु भणियउ वयणु सुकोमलउ ।
सम्मत्तरयणु मा मुयहि तुहुं जें पावहि णाणु सुणिम्मलउ ॥ ११ ॥

12

The religious elephant attains heaven.

पुणु दिण्णइं अणुवयगुणवयाइं जणसोक्खकरइं सिक्खावयाइं ।
णिसिभोयणविरमणु बहुगुणालु पंचुंबरवज्जणु सयलकालु ।
चिरजम्ममुणियभयवेविरासु पूजाफलु कहियउ करिवरासु ।
पुणु कहिय पडिम तहो मणहरीय जा वामिएं तेहिं मि चिरु धरीय ।
जं किं पि पयासिउ सुरवरेण तं सयलु वि गहियउ करिवरेण ।
इउ कहिवि गयउ सुरु णियघरम्मि[1] सो करि पहु अच्छइ इह वणम्मि ।
अण्णहिं दिणे जलु पोमाइं लेवि जा आवइ वामिए पुणु वलेवि ।
णउ देक्खइ तहिं जिणु वीयराउ जलु पोमइं मेल्लिवि करिवराउ ।
घत्ता— सम्मत्तु लएविणु दिढु करिवि सण्णासु करेविणु सो खयरु ।
सुहभावें भाविवि देउ जिणु करि हूयउ तइए सग्गे सुरु ॥ १२ ॥

13

Karakanda constructs two more caves.

भो णरवइ जं पइं पुच्छियउ मइं सयलु वि तं तुह अक्खियउ ।
पइं सुंदरु कीयउ महो मणिउ जं लयणु णरेसर पइं खणिउ ।
तम्हा तुहुं एवहिं इउ सरहि लयणोवरि अवरु लयणु करहि ।

12. १ N reads णियघरासु and adds in the margin करि गयउ दुरिउ ता सरवरासु । कर भरिवि जलें पोमाइं लेवि आहारु चउव्विहु तहिं मुएवि ।

इउ भणिवि पयत्तें णिववरहो गउ सुरवरु लीलइं णियघरहो ।
लयणोवरि करकंडें लयणु काराविउ जिणवरवरभवणु ।
तहो उप्परि पुणु खुड्डयलयणु अइमणहरु कारिउ हयमयणु ।
तिहु लयणहो सोहा वहइ कह सुरणाहघरइं अणुहरइं जह ।
णिउ करिवि ताइं जिणमंदिरइं सइं पूजिवि अंचिवि मणहरइं ।
अइतोसु वहंतउ हियएं बहु आवासहो गउ पुणु धरिणिपहु ।
घत्ता— जावच्छइ तहिं आवासे ठिउ करकंडु णरेसरु अरिमहणु ।
ता आयउ करि थिरथोरकरु जलु पियणहं सरवरे मयमहणु ॥ १३ ॥

14

A ferocious elephant threatens Karakanda's forces and disappears.

जा अच्छइ तीरे सरोवरासु सेण्णाहिं गंधु ता गयउ तासु ।
उब्भाइवि करयलु सिरु धुणेवि अवलोइय करिणा मुहु वलेवि ।
ता पेक्खिवि सो करिवरु विरुद्धु उद्धाविउ करि मयगंधलुद्धु ।
करु दसणे करंतउ गुलुगुलंतु पयभारें मेइणि णिद्दलंतु ।
सो पेक्खिवि लोयहिं अइणिरुत्तु करि धरणहुं णिब्भरु कियउ चित्तु ।
ते उट्ठिवि तुरियहिं करिहे लग्ग करिघायभयएं पुणु सयल भग्ग ।
तो धाइउ णरवइ कराकिवाणु पडिखलियउ वारणु जुज्झमाणु ।
करेणाइं देवि किर हणइ जाम अइंसणु वारणु हुयउ ताम ।
घत्ता-- अइंसणे हुयएं करिवरइं णिद्दुरियणयणु सो तक्खणिणें ॥ १४ ॥
पेक्खंतहं णासिवि करि गयउ थिउ विंभिउ णरवइ णियमणिणें ॥१४॥

15

Madanavali is found missing.

आवासहो आवइ जाव राउ मयणावलि णाउ पेच्छइ वि ताउ ।
जोइयइ चउदिसु हियमहीणु उव्वेविरु हिंडइ महिहे दीणु ।
ता संकिउ णरवइ गलियगव्वु कहिं गउ कलत्तु सव्वंगभव्वु ।
मयणावलि जा आणंदभूअ सा पवहिं किं विवरीय हूअ ।
ता पेसिय किंकरवर णिवेण अवलोवहु सामिणि दिसिवहेण ।

14. १ N उड्डाविउ. २ N करुणाइं. ३ J °णेण. 15. १ J चउद्दिसि.

ओपवि दिसिहिं आगय वलेवि पुकारहिं उब्भा कर करेवि ।
ता राएं देक्खिवि ते रुवंत परिमुक्क अंसु णयणहिं तुरंत ।
हे पयंवय तुहुं सवणाणुवंधु महु अक्खहि सुंदरि णेहबंधु ।
हा मुद्धि मुद्धि तुहुं केण णीय किं पवहिं लिहकिवि कहिं मि ठीय ।
हा कुंजर किं तुहुं जमहो दूउ किं रोसइं महो पडिकूलु हूउ ।

घत्ता— चिरु मोहु वहंतउ को वि हियइं लइहरूउ अग्गइं हुयउ ।
विज्जाहरु आयउ सो वि तहिं विज्जासायरपारु गउ ॥ १५ ॥

16

The king in his bereavemement is consoled by a Vidyadhara.

बोल्लाविउ तें खेयरवरेण अहो णरवइ किं रोवइ भरेण ।
किं महिलहे कारणे खवहि देहु जणे महिल होइ दुहणिवहगेहु ।
जा कीरइ णारी णरयवासु कह किज्जइ णारीसहुं णिवासु ।
परिफुरिए चित्ते जा जरु करेइ दुहकारणु सा को अणुसरेइ ।
भववल्ली वड्ढइ जाहे संगि रामा लायइ दुह मणुयअंगि ।
वलवंता कीरइ बलविहीण सा अबला सेवहिं जे णिहीण ।
तं वयणु सुणेविणु णीससंतु अवलोवइ मयणावलि भणंतु ।
ता खेयरु देक्खिउ णियमणम्मि हेट्ठामुहुं लज्जइं हुउ खणम्मि ।

घत्ता— तें खयरें पुणु पुणु सो भणिउ किं अच्छहि तुहुं परिचत्तजणु ।
कोमलवयणपउत्तियहिं वुज्झाविउ णरवइ विमणमणु ॥ १६ ॥

17

The Vidyadhara recalls an incident of his past life.

तं वयणु सुणेविणु समरधीरु संतुट्ठउ मणे करकंडु वीरु ।
तें भणिउ खयरु संजणियधम्मु कहिं लद्धउ वयणविलासु रम्मु ।
दूराउ पणासियहरिसरोसु किं मुणिवरु सेविउ विगयदोसु ।
तव दंसणे णयणइं णिद्धयाइं पइं पेक्खिवि अण्णहिं ण वि गयाइं ।
कुलगयणचंदआणंदभूउ किं बंधउ अण्णहिं जम्मि हूउ ।

२ S पायव तुंहु सउणाणुबंधु.

16. १ J परिफुरिय चित्ति. २ J रामा लायइ जा मणुउ अंगि; DN को रामा लायइ मणुउ अंगि.
३ JDN सो.

परिपुच्छिउ पइं हउं संसएण   किं को वि देउ कहि णिच्छएण ।
तं वयणु सुणेविणु मइगहीरु   आहासइ खेयरु णिवहो धीरु ।
पारावयकुले चिरलद्धजम्मु   हउं हुंतउ तुज्झु वि णयणरम्मु ।
घत्ता— तहिं अच्छहिं जा पंजरे ठियइं रममाणु घरिणिहिं वलिउ ।
ता गुरुफुक्कारहिं फुक्करिवि महु समुहउ विसहरु संचलिउ ॥ १७ ॥

18

He explains to Karakanda his friendship and the other Vidyadhara's enmity towards him.

अवलोइवि तें महो गहिउ पाउ   ता धाविउ खणे तुहुं मिउसहाउ ।
मइं करुणइं रक्खहुं विसहरासु   छंडाविउ पुणु हउं पइं मि तासु ।
तहो भीएं हउं मुच्छापवण्णु   पइं करुणइं महो णवयारु दिण्णु ।
तहो फलइं सुओ विज्जाहिवासु   उप्पण्णउं हउं गुणणियरवासु ।
मइं जाणिउ तुहुं अइसंसएण   जुज्झंतउ पेक्खिवि सहुं गएण ।
उवयारु महंतउ तुह वहंतु   विज्जाहरकुमरहिं सहुं रमंतु ।
किर होसमि तुज्झ वि हउं सहाउ   इउ भणिवि तुरियउ एत्थु आउ ।
सो विसहरु खेयरु हुउ खणेण   णवकारइं मुणिणा दिण्णएण ।
घत्ता— तहिं अवसरे तें परिहवगएण मयणावलि पीणपओहरिया ।
तें करिवररूवें खेयरइं णिय तुह घरिणि मणोहरिया ॥ १८ ॥

19

He assures the king that he will regain Madanavali and illustrates his point by the story of Naravahanadatta.

उद्धाणणु उरु हत्थें हणंतु   हा मुद्धि मुद्धि एहउ भणंतु ।
रोवंतउ पइं पेक्खेवि आउ   मा रोवहि छंडहि मणि विसाउ ।
अइपवर महाबल अवगणेवि   आवेसहि जइयहुं महि जिणेवि ।
एहु खेयरु भणिवि गुणविसालु   पणवेसइ पइं पुणु सामिसालु ।
छणवासरससहरआणणीय   पावेसइ पुणु इह कामणीय ।
करकंडु सुणिवि तहो ललिय वाणि   पडिवयणु भणइ ता दीहपाणि ।

18. १ J सुहउ; D सुरुउ.   19. १ J अह.

भो खयरें सुलक्खण गुणविणीय कि आवहिं तियें जे हरिवि णीय ।
तो खयरु भणइ महुरइं सरेण हउं अक्खमि तुम्हहं किं परेण ।
घत्ता— णरवाहणदत्तहो वल्लहिया कणयामरवरगुण णिम्मलिया ।
सा मिलिय तुरंती तहो णिवहो विज्जाणियरहिं संचलिया ॥ १९ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयण-कण्णावयंसे पंचकल्लाणविहाण-कप्पतरुफलसंपत्ते णीलमहाणीलआयण्णणो णाम पंचमो परिच्छेउ समत्तो ।

॥ संधि ॥ ५ ॥

* * * *

२ S खेयर सलक्खणु ३ S ति; JN ते.

VI

1

Naravahanadatta is crowned king.

करकंडें पुच्छिउ सो कहइ णरवाहणदत्तहो तणिय कह।
आयण्णहि तुहुं एक्कें मणिणे आणंदिय जं सुरवरहं सह ॥

एत्थम्मि भरहे वच्छावयंसि कउसंबि णयरि तहिं अत्थि संसि।
तहिं अत्थि णराहिउ वच्छराउ जसु अणुदिणु णिम्मलु धम्मि राउ।
तहो घरिणि सुवीणा णाम जाय हियएण सरइ जिणवरहो पाय।
तहो णंदणु अइसयगुणमहंतु णरवाहणु हूयउ जंसमहंतु।
जो सयलकलालउ पउरधामु रूवेण विडंबिउ जेण कामु।
सो पिउणा पेक्खिवि बुद्धिवंतु किउ पट्टबंधु राएं तुरंतु।
अप्पुणु पडिवण्ण रिसिंदवित्ति वित्थारिय तिहुवणे णिययकित्ति।
तउ करिवि घोरु मयणावहारि गउ सिद्धिविलासिणि तणइं वारि।
घत्ता— णियजणणविओएं विमणमणु णरवाहणदत्तु ण कहिं रमइ।
बाहजलोल्लियमुहकमलु विहलंघलु उज्जाणणु भमइ ॥ १ ॥

2

In sorrow for his father's retirement, he goes to the forest and meets a sage.

णरवाहणदत्तहो अमियलच्छि दिण्णी ण वि भावइ रायलच्छि।
हिययम्मि वहंतउ जणणसोउ ण समीहइ सुंदरु अंगभोउ।
पियसोउ वहंतउ णियमणम्मि ता णरवइ लहु एक्कहिं दिणम्मि।
सुरखेयरणरवरहिययरम्मि संपत्तउ गिरिकालिंजरम्मि।
विज्जाहरकिण्णरणयणइट्टु कुसुमावलिणंदणवणे पइट्ठु।

1. १ S मणेण. २ SN जइ महंतु; J जाइमंतु.

धम्माणुराउ जणमणि कुणंतु सहजायविरुद्धहं दिहि जणंतु ।
मिच्छामयजणवयमणु हरंतु परमप्पयपवेयणु अणुसरंतु ।
दूराउ णिवारिउ जेण दोसु तहिं दिट्ठउ जइवरु हरियरोसु ।
घत्ता— तेण तुरंतयं मुणिवरहो पयकमलहिं झुंजिउ णिययमणु ।
पुणु वंदिउ गुरु गुरुभत्तियएं पयपाडिउ सयलु वि जेण जणु ॥ २ ॥

3

The sage preaches the householder's dharma to him.

पयपाडियफणिसुरवरणरिंद तुहुं करुण करेविणु मुणिवरिंद ।
महो अक्खहि णिम्मलु धम्मसारु परिपावउं जें संसारपारु ।
ता कहइ भडारउ वीयराउ जें बद्धउ सिवपहे णिविडु राउ ।
बहुएण पलावें किं किएण भाविज्जइ जिणवरु सहुं हिएण ।
अणवरउ णराहिव दाणबुद्धि अइणिम्मल किज्जइ मणविसुद्धि ।
अणुवयइं पंच सिरसिहरे देवि सिक्खावय गुणवय तिण्णि लेवि ।
भेसहआहाराभयसुणाणु चउभेयभिण्णु जो देइ दाणु ।
हियइच्छिय णिम्मल फलसामिद्धि सो लहइ णरेसर विउलरिद्धि ।
घत्ता— णिसिभोयणु णरवरु परिहरइ मोणवएण भोयणु असइ ।
सो अच्छरगणियहिं परियरिउ सुरहरलीलयं परिवसइ ॥ ३ ॥

4

The sage illustrates the bad effect of expecting penitential reward by the story of Madhava and Madhusudana.

उवहसिय सुरूवें णरसुरिंद मणि लोउ ण किज्जइ हे णरिंद ।
लोएण णिबज्झइ गुरुउ कम्मु णउ पावइ सोहणु मणुवजम्मु ।
उप्पज्जइं वयरइं हिययहारि णयणाण पियारी लडहणारि ।
मणरंजण णंदण इट्ठ भाय वइराण णियाणइं सयल आय ।
णउ सक्कहिं तहिं भवि दुहु करेवि णीयाणु करहिं परिभउ वहेवि ।
अण्णहिं भवि एहं दुहु देहुं जेव होएज्जहि अम्हहं जीव तेव
चिरु पयडी जा कह मुणिगणेण सा णिसुणि णरेसर थिरमणेण ।

2. १ S जणयण; N जणमण. २ D परमप्पयवयणु वि.
3. १ Mss सिवपहु. 4. १ J परिहइ.

एत्थत्थि पसिद्धी णयणरम्म   महुराउरि मणिचित्तलियहम्म ।
तहिं दियवर दाइय णाइं हत्थि   माहवमहुसूयण दोण्णि अत्थि ।
ते वइरु महंतउ मणे वहंति   अवरोप्परु गुणगणु णउ सहंति ।
घत्ता— दिवसेहिं गलंतहिं माहवहो धणरिद्धि परम्मुह लहु भइय ।
णउ णिवसणु घरिणिहिं संपडइ वलसत्ति वि सयल वि तहो गलिय ॥४॥

5

Madhava in his penury goes to his rival Madhusudana.

तहो घरिणिएं ता एक्कहिं दिणम्मि   संचिंतिउ दुत्थिएं णियमणम्मि ।
तुहुं पिययम णिसुणहि वयणु किं पि   महुसूयणु तुरियउ सरहु गंपि ।
भुक्खाइं किलावियणिद्धणाहं   सो देहइ भोयणु विहिं जणाहं ।
तहे वयणु सुणेविणु माहवेण   पडिवयणु भणिउ खलिएं रवेण ।
माणुण्णइं छंडिवि किं परासु   घरि जाइवि पइसहुं दुहयरासु ।
वरि कवलहिं खाइवि विसु मुयउ   णउ दुज्जणघरि किंकरु हुयउ ।
पुणु भणियउ माहवघरिणियाइं   माणुण्णइणियरिं किं कियाइं ।
तहे सुणिवि वयणु महुसूयणासु   गउ माहउ तहो घरि सज्जणासु ।
घत्ता— सहुं घरिणिएं माहउ दुहणिलउ घरे आयउ पेक्खिवि विमणमणु ।
महुसूयणु करपंजलि करिवि तहो सम्मुहुं हुयउ पयमणु ॥५॥

6

The latter receives him well but Madhava thinks of a peculiar way of punishing him in his next birth.

थिणएण विणामियसीसएण   भणियाइं ताइं महुसूयणेण ।
महो पियरइं तुम्हइं कवणु चोज्जु   हउं तुम्हहं दिण्णउ असमि भोज्जु ।
जगि करुणवंतु अ[1]इमण्णणिज्जु   कह होइ ण सज्जणु वंदणिज्जु ।
हियएहिं ताइं मच्छरु वहंति   तहो तणिय रिद्धि माणि णउ सहंति ।
एक्कहिं दिणि रोसें माहवेण   किउ गमणु पयागहो तुरिउ तेण ।
तहिं दिट्ठु तवोहणु कसणु एक्कु   तहो पायमूलि खणु एक्कु थक्कु ।
सो पु[2]च्छिवि जइवरु माहवेण   तवचरणु लयउ णिट्ठुराहिएण ।

6. १ N जणमण्णिणिज्जु. २ N पूज्जिवि.

तणु खवियउ तें सल्लेहणेण सो मुयउ णियाणइं तक्खणेण ।

घत्ता— हउं होसमि महुसूयणहो सुउ महुराउरिविप्पहो वल्लहउ ।
पुणु देविणु दुक्खु महंतु तहो महो पच्छइं मरणु वि संभवउ ॥६॥

7

Madhava is reborn Madhusudana's son and dies young thus causing grief to the latter.

सो माहउ महुसूयणघरम्मि उप्पण्णउ वियहहिं सुंदरम्मि ।
जणसुहउ सयलकलाणिहाणु लहुओ वि हुयउ लोयहं पहाणु ।
ता एक्कहिं दिणि जमदूवएहिं लहु विप्पहो णंदणु णियउ तेहिं ।
महुसूयणु पुत्तहो तणु सरंतु धरणियले णिवडिउ सिरु धुणंतु ।
तहो कंठु ण मेल्लइ मरणे आइ रोवंतउ एक्कु वि खणु ण थाइ ।
बुज्झाविउ णउ बुज्झइ वराउ संबद्धउ तणयहो उवरि भाउ ।
सुअदुक्खइं मरणहु बंभणाउ पायागहो गउ तग्गयमणाउ ।
दुक्खाणलदड्ढउ मरइ जाम खेयरइं केण सो धरिउ ताम ।

घत्ता— तें अक्खिउ वइयरु माहवहो तवचरणणियाणइं जो मुयउ ।
महुसूयणु महुराउरिणयरि तुह णंदणु मणहरु सो हुयउ ॥ ७ ॥

8

Naravahanadatta narrates his experiences; how he lost his wife.

सो सुणिवि वयणु विज्जाहरासु गउ सोउ मुएविणु णियघरासु ।
सोएण विडंबिय णरसुरिंद तें सोउ ण किज्जइ हे णरिंद ।
ता लद्धावसरइं तहिं ठिएण णिउ पुच्छिउ केण वि खेयरेण ।
भो णरवइ किम पइं दिव्वदेह उवसाहिय मेइणि पवर एह ।
ता कहइ णरेसरु खेयरासु मणिरयणमउडमंडियसिरासु ।
कुमरत्तणि हउं बलवंतदेहु महो माणिणि कवण ण करइ णेहु ।
महो णामें अरिणर थरहरंति भयभीयचित्त वणु अणुसरंति ।
जा अच्छउं हउं सहुं सयेणरेण महो घरिणि ताव णिय खेयरेण ।

घत्ता— तहे तणएं विओएं दुम्मियउ विहलंघलु कह व ण रइं करमि ।
किं देसहो हुंतउ णीसरमि किं केत्तहो जाइवि हउं मरमि ॥ ८ ॥

8. १ D सहयरेण; N सह घरेण. २ SD मइ.

9

How he meets a young woman near Paithan.

इउ चिंतिवि सयलु वि णियघराउ गउ सुरसरितीरु सुरोहराउ ।
पइट्ठाणसमीवइं सुहणिवासु मइं जिणवरु देक्खिवि दुहविणासु ।
पणवेप्पिणु जिणु वीसमिउ तेत्थु कुसुमाउहसरु पइसइ ण जेत्थु ।
णिद्दाभरमउलियलोयणेण पडिसद्दु सुणिउ तहिं तक्खणेण ।
किं सोवहि कुमर विरत्तचित्तु तुह तुरिउ मिलेसइ णियकलत्तु ।
परिफुरियउ तं महो वयणे राउ णीसरियउ हउं जिणमंदिराउ ।
अवलोइय चउदिसु मणहरीय ण वि णयणहिं दिट्ठिय सुंदरीय ।
णीसरिवि गयउ उववणहो जाव तहिं दिट्ठी सुंदरि का वि ताव ।
घत्ता— मुहकमलु करंती करकमले अंगुलिएं लिहंती धरणियलु ।
कोमलवयणपउत्तियहिं सा परिपुच्छिय मइं सयलु ॥ ९ ॥

10

The woman tells him about her love troubles.

तुहुं सुंदरि अच्छहि किं वणम्मि समणयणहिं झायहि किं मणम्मि ।
सेण्णाणसरोरुहखरदिणिंद ता ताइं पयासिउ महो खगिंद ।
विज्जाहरपव्वयदाहिणंगे पुरि अत्थि जयंती सिंधुसिंगे ।
तहिं धूमकेउ विज्जाहिणाहुं घरि घरिणि सुणंदा अत्थि ताहुं ।
अवरुप्परु विरइयतिलरिणाहं हउं धूव हूव तहु बिहिं जणाहं ।
एक्कहिं दिणे सहियहिं अणुसरेवि एत्थागय कीला मणे धरेवि ।
णाणाविहकीलाकीलिरीहिं सहुं सहियहिं खेलमि सुंदरीहिं ।
जा कील करेविणु सुहठियाउ ता खेयरु मयणामरु इहाउ ।
घत्ता— सो पेक्खिवि मयणें हउं णडिय वायाहय कलि व कंपविय ।
महो हियउ मुणंतिएं सहयरिएं तहो सहयरु जाइवि अणुसरिय ॥१०॥

11

How she had fallen in love with a Vidyadhara.

सो पुच्छिउ ताएं महासईएं को अक्खहि एहु णिम्मलमईएं ।
सो भणइ एत्थु विजयड्ढ रम्मि सिरिउप्पलखेडि मणोहरम्मि ।

10. १ DJN अण्णाण. २ D विज्जाहिवासु. ३ D तासु. ४ N adds before this in the margin विणु सुयणहु नहो को करइ णेहु जाणेविणु वलइ परममोहु.

तहिं खेयरु हूयउ पउमएउ तहो तणउ तणउ पहु मयणवेउ ।
उत्तरवेयड्ढहो गुणणिकेउ मणवेयहो णंदणु पवणवेउ ।
तहो णेहएं तहिं किर जाइ जाव ता तुम्हइं दिट्ठउ एण ताव ।
परिपुच्छिवि सो कुलु महो महंतु मणु मेरउ णेहलु सो लहंतु ।
इउ कहिवि ताहे गय खयर बे वि मयणामरु आयउ पुणु वलेवि ।
तहो लज्जएं ण वि महो वयणि वाणि बोल्लंति वि तें सहुं वहउं काणि ।
ता सहियएं भणिउ तुरंतियाएं भो सुंदर णिवसहि सहुं पियाएं ।
घत्ता— णियकंठउ लेविणु णियकरइं मुत्ताहलमाला सुंदरिय ।
जा घल्लइ कंठइं महो तणइं ता कोकइं आइय सहयरिय ॥ ११ ॥

12

How her lover was turned in to a parrot by the curse of an ascetic girl whose modesty he outraged.

ता कउमइएं हउं घरहो णीय विवणम्मण घरे दुक्खेण थीय ।
पुणु वलिवि आय हउं पंथ जाव मयणामरु मइं ण वि दिट्ठु ताव ।
तहो तणउ विरहु विज्जाहरीएं परिअक्खिउ काएं वि दुहहरीएं ।
सुविरुद्धवयणु पुणु पुणु लवंतु उद्धाणणु विहलंघलु भमंतु ।
विरहाणलताविउ पइं सरंतु रिसिकण्णहे लग्गउ सो तुरंतु ।
ता तुरिउ विलक्खी हूइयाएं मयणामरु सुयउ कियउ ताएं ।
तहे सहियएं धम्मं तरलियाएं मा भणिय तुरंतिय करुणियाएं ।
तुहुं देवि अणुग्गहु करहि तेव णियभज्जहे सहुं कीलइ जेव ।
घत्ता— ता भणियउ ताएं महासइएं णरवाहणदत्तइं जं दिवसि ।
परिणेवउ रूउ मणोहरउ रइविब्भमणामउ लइजसि ॥ १२ ॥

13

Another woman arrives there with a portrait.

हे सहियरे सुंदरु ललियदेहु णरु होसइ तइयहुं पुणु वि पहु ।
हे सुंदर इउ महो ताइं कहिउ इउ मण्णिवि मइं वणवासु गहिउ ।
आयण्णिवि तं हउं थियउ जाव लीलावइ आइय तेत्थु ताव ।
तहे करयले णिहियउ पडु विचित्तु पेच्छंतहं मोहइ जणहं चित्तु ।

11. १ DN णियकुलु.

परिपुच्छिय सा मइं उज्जुएण   एत्थागय तुहुं कज्जेण केण ।
ता भणिउ ताएं सुणि पवर वीर   जणवल्लह सुंदर मेरुधीर ।
विजयड्ढहो दाहिणसिंधुतीरे   सुरखेयरपरिमलवरसमीरे ।
रयणाण णिलउ णयणाहिरामु   तहिं अत्थि णयरु कणयउरु णामु ।
घत्ता— तहिं राणउ णामें हंसरहु विज्जाहरणियरहिं परियरिउ ।
हंसिणिएं हंसु व मणहरउ सो विमलाएविएं अणुसरिउ ॥१३॥

14

She gives information about his lost wife.

तें आणिय माणिवि हरिवि का वि   अहिलासहो कह व ण तग्गेया वि ।
तहो मंदिरे अच्छइ सरियधम्म   जा मयणकरंडी रयणरम्म ।
ण वि जंपिउ केण वि समउ ताएं   णियरमणु अलेहिउ तग्गयाएं ।
सो पेक्खवि णियमणि रमइ जाव   वेगवइ सुखेयरि आय ताव ।
परिपुच्छिय सरमंजूस ताएं   को लिहियउ पइं एहु भणहि माए ।
किं खेयरु किंणरु सुरणरो वि   किं वम्मंहु संधियगुणसरो वि ।
वेगवइहे कहियउ ताएं सारु   णरवाहणु महु पिउ एहु चारु ।
अवलोइय जा तं फलहु लेवि   धरणियले णिवडिय तणु धुणेवि ।
घत्ता— परिपुच्छिय जाणिवि वेगवइ किउ हासउ कणयमईए तहे ।
ण वि रुच्चइ कवणु वि ताहे वरु रूवेण वि दिट्ठइं गय धरहे ॥१४॥

15

Naravahanadatta is attracted by the portrait brought by her.

तं कोडएं देक्खहुं लद्धसलहु   लेवोविउ कणयमईए फलहु ।
परिभावइ जा पुणु तं मणम्मि   धरणियले णिवडिय सा खणम्मि ।
दुक्खेण सचेयण कह व हूअ   परिपुच्छिय सहियहिं सरलभूअ ।
मुच्छाइं पवण्णी सहिए काइं   तुहुं दुक्खइं भणु हिययम्मि जाइं ।
सा भणइ बहिणि इह फलहिं चित्तु   महो कीयउ एण णिरत्थु चित्तु ।
किं सुरउ माइ किं होइ कामु   लइ भावइ एयहो तणउ णामु ।
तहो विरहें अइविमणम्मणीहिं   हउं पेसिय ताहिं मि बिहिं जणीहिं ।

14. १ J तहो गया वि. २ J वम्महं संधिउ.

15. १ J also reads लेहाविउ. २ N पवण्णा. ३ N पट्ट विचित्तु. ४ DN मणउ.

तिरु चारणमुणिणा जं भणीउ तं ताहिं मि णियमणि परिगणीउ ।
रइविब्भम जो परिणेइ संतु सो होसइ अम्हहं तणउ कंतु ।
सा तुरिउ लिहाविय पडे सुराय सो पडु लएवि हउं एत्थु आय ।

घत्ता— जा पडु वि लएविणु णियकरइं पुणु भाविउ रूउ मणोहरउ ।
ता मुच्छंएं रुंभिउ हियउ महो हे खेयर किं पि ण संभरउ ॥ १५ ॥

16

Naravahanadatta concludes his story by saying that he went and married all those girls.

सहियाण मज्झे णिम्मलमईएं तहिं णीयउ हउं लीलावईएं ।
ता जाइवि गरुवइं उच्छवेण रइविब्भम परिणिय मइं णिवेण ।
वेयमइएं सहुं कंचणमई वि वेवाहिय पुणु लीलावई वि ।
अवराइं वि पंचसयाइं तेत्थु वेवाहियाइं थिउ मयणु जेत्थु ।
खेयरइं तेण जा हरिवि णीय महो मिलिय घरिणि सुमणोहरीय ।
संसाहियाइं खेयरसयाइं उप्पाइयाइं अरिमणे भयाइं ।
संसिद्धी मेइणि जलहि जाम जहिं वसहिं णिरंतर विउल गाम ।
आणाविउ जणवइ ताउ देव कउ पट्टबंधु जणविहियसेव ।

घत्ता— इउ वइयरु अक्खिउ खगवइहे परिपुच्छिउ पइं हउं जं सयलु ।
कणयामरदाणइं जणु थविउ परिवंदिउ मइं जिणपयजुयलु ॥ १६ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णावयंसे पंचकल्लाणविहाणकप्पतरु-फलसंपत्ते णरवाहणदत्त-अक्खाण-आयण्णणो णाम छट्ठो परिच्छेउ समत्तो ॥

॥ संधि ॥ ६ ॥

५ N मुच्छिउ. 16. १ J ताव. २ J किउ. ३ JS खगवयहो.

VII

1

The story of good omen. A Brahmin sees a good omen and dances over it.

करकंड सुबंधव भणमि पइं लहुं देहि पयाणउ तुरिउ तुहुं ।
अइसउंणु सुहावउ सुंदरउ बहुफलइं लहेसहि णारिसुहु ॥

भणु कवणहो सउंणहो फलइं धीर — महो णारि हवेसइ खयरवीर ।
तहो कहइ खयरु मुणि पुरउ पेक्खु — फलु देइ णिरुत्तउ दिव्वचक्खु
कहि सउंणहो फलु संपत्तु केण — ता कहइ खयरु संपत्तु जेण ।
को वि बंभणु भुक्खउ खीणदेहु — संचल्लिउ देसहो मुइवि गेहु ।
तें काणणि जइयरु एक्कु दिट्ठु — तहो तोसु महंतउ मणे पइट्ठु ।
एहु सउंणु सुहावउ मणि धरेवि — सो णच्चिउ उब्भा कर करेवि ।
खेलंतु अहेडउं रायउत्तु — ता तेत्थु खणद्धें को वि पत्तु ।
एक्कल्लउ अडविहिं तुट्टमाणु — तें दिट्ठउ बंभणु णच्चमाणु ।

घत्ता— भो विप्प भडारा भणमि पइं किं रण्णे णच्चहि मोक्कलउ ।
अह लद्धउ किं पि मणोहरउ किं भायर हूवउ वावलउ ॥ १ ॥

2

A prince acquires the good omen in exchange for his ornaments and horse.

तहो कहइ दियवरु सरलचित्त — णउ वायगहिउ हउं होमि मित्त ।
गयभूसणणिवसणजंतएण — आणंदमहारसु पत्तएण ।
बंभाणणु णिवसइ जहिं समत्थु — मइं सवणु सुहावउ लद्धु एत्थु ।
तहो फलइं लहेसमि रायलच्छि — भुंजेसमि मेइणि हरियकुच्छि ।

1. १ SN लइ. २ DJN सवणु. ३ DJN सवणहो. ४ S अहेट्टउ.

ता कुमरइं तुरिउ पउत्तु भट्टु उज्झाय तुहारउ हउं मि चट्टु ।
महो देहि भडारा सवणु एहु लइ भूसणु घोडउ दिव्वदेहु ।
आहरणसमाणउ तुरउ लेवि गउ विप्पु घरहो तहो सवणु देवि ।
अहिणवमुणालवेल्लहलदेहु संचल्लिउ कुमरु पइण्णणेहु ।
घत्ता— जिणसासणदेविएं तहो पुरउ णियविज्जएं णिम्मिउ जं जि तणु ।
तं मेल्लिवि कीयउ अवरु पुणु पेक्खंतहं पसरइ जेण मणु ॥ २ ॥

3

The prince finds divine companions.

तहो अग्गइं हूई हरिणणेत्त णं राहवघरिणि सणेहचित्त ।
हउं तुज्झु कुमर अणुमग्गयारि संहूई तुह अरिपलयकारि ।
सो ताएं समउ गउ अडविमज्झि णरखेयरकिंणरसुरअसज्झि ।
तहिं कूउ चिराणउ तेहिं दिट्ठु हिययम्मि महाडरु णउ पइट्ठु ।
महुं दिट्ठउ विसहरु दद्दुरेण जुज्झंतउ तहिं णिट्ठुरकरेण ।
जुज्झंता पेक्खिवि तुरिउ तेण णियअंगु पमण्णिवि तिणु व जेण ।
असिधेणुआएं खंडवि खाहु णियमंसु णिवेसिउ मज्झि ताहु ।
ता बिण्णि वि साहसु तहो मुणेवि अवयरिया अग्गइं मणुव होवि ।
घत्ता— आहीरइं रूवइं एक्कु हुउ अण्णेक्कु वि वडुयहं रूवधरु ।
तिहिं जणहिं सुसोहिउ सो कुमरु णं सग्गहो आयउ को वि सुरु॥ ३॥

4

Another prince attempts treachery and reaps the evil reward.

दिट्ठाइं ताइं केण वि णिवेण सम्माणियाइं वयणुच्छवेण ।
देक्खेविणु रूवकरंडणारि माणि पइठी णं तहो पलयमारि ।
तहे णारिहे अहिलासहो गएण तहो पाणणासु चिंतियउ तेण ।
पारद्धिहिं राणइं कुमरु णीउ तहिं अंधकूउ एक्कंति ठीउ ।
तहिं पेल्लिवि घल्लिउ कुमरु सो वि गउ राणउ महिलहे सम्मुहो वि ।
सप्पेण डसिउ सो मुयउ जाम सालूरइं आणिउ कुमरु ताम ।
तहो कुमरहो बद्धउ रायपट्टु सव्वेहिं समप्पिउ तुरयथट्टु ।
सो लीलइं माणइ रायलच्छि तं पुच्छिय सा चक्कोरअच्छि ।

2. १ D adds before this विप्पहु वयणाउ वि गहिउ सट्टु.

घत्ता— हे सुंदरि का तुहुं कहहि महो णेहभरेण कयायरिय ।
ता खित्तु चिराणउ तहो कहिवि णियमंदिरु तक्खणि अणुसरिय ॥४॥

5

Karakanda starts off and reaches the Simhala island.

गुणसायर सुंदर णिसुय पइं एह सवणकहाणी कहिय मइं ।
इउ भणिवि खयरु गउ णियघरासु णामेण सच्छलच्छीपुरासु ।
ता एक्कहिं दिणि करकंडएण पुणु दिण्णु पयाणउ तुरियएण ।
गउ सिंहलदीवहो णिवसमाणु करकंडु णराहिउ णरपहाणु ।
जहिं पाडलपिल्लइं मणु हरंति सुर खेयर किंणर जहिं रमंति
गयलीलइं महिलउ जहिं चलंति णियरूवें रइरूउ वि खलंति
जहिं देक्खिवि लोयहं तणउ भोउ वीसारियउ देवहं देवलोउ ।
आवासिउ णयरहो बहिपएसे अरिसंक पवड्डिय तहिं जि देसे ।
आवासु मुएवि सहयरसमेउ करकंडु गयउ रमणिहिं अमेउ ।
तहिं गरुवउ सवणसएहिं भरिउ णं कप्पवच्छु देवेहिं धरिउ ।
दलवंतहिं पत्तहिं परियरिउ वडु दिट्ठु राएं समु वित्थरिउ ।

घत्ता-- करकंडें पेक्खिवि तहो वडहो दीहइं सुट्ठु सुकोमलइं ।
ता लेविणु गुलिया धणुहडिया विद्धाइं असेसइं सद्दलइं ॥५॥

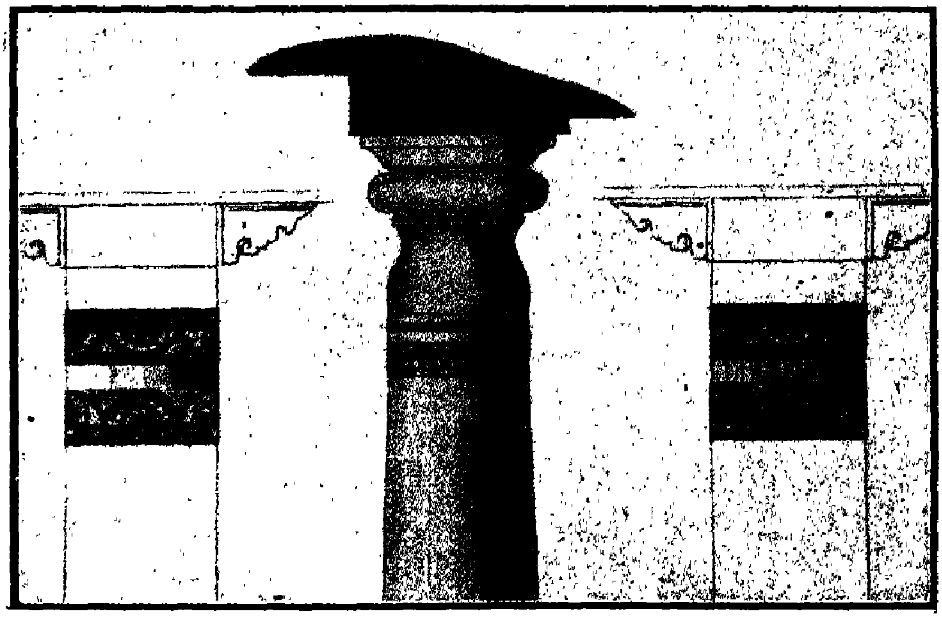
6

The Simhala king invites Karakanda to his palace.

वडपण्णइं विद्धइं जं सरेण णरणाहहो कहियउ सो चरेण ।
जो भासिउ चारणमुणिवरेण वरु आयउ णरवइ सो भरेण ।
ण वि जाणहुं किं सो वरुणु चंदु अह होइ णरेसरु किं सुरिंदु ।
खेलंतें वणे णियसुयगणेण वडपत्तणिवहु विद्धउ खणेण ।
ता राएं पेसिय णरपहाण गय सिमिरहो खेवें ते सयाण
चंपाहिउ भणियउ तेहिं मित्त पइं कोक्कइ णरवइ सरलचित्त ।
सो तुम्हहं उवरि णिवद्धणेहु संचलहु तुम्हइं तासु गेहु ।
तं सुणिवि भणइ करकंडु राउ जइ आवइ सम्मुहुं तुम्ह राउ ।
रयणाण विणिम्मियसुंदरासु ता जामि तुम्ह णिवमंदिरासु ।
तं सुणिवि तेहिं खणि णियणिवासु घरि जाइवि अक्खिय वत्त तासु ।



८. प्रधान गुफा में भित्तिपर की चित्रकारी.
A portion of the frieze of the great cave at Terāpura.



९. प्रधान गुफा की शाला के स्तम्भों की चित्रकारी.
Design of the pillars in the hall of the great cave.

घत्ता:—सो आवइ णरवइ तुज्झु घरि जइ तुम्हइं लेणहं आहु तहो ।
तं सुणिवि णराहिउ णीसरिउ गउ सम्मुहुं सो चंपाहिवहो ॥ ६ ॥

7

Karakanda marries the Simhala princess.

सो दिट्ठउ राएं अइसुतेउ णं विग्गहवंतउ मयरकेउ ।
अणुराएं ता गुणसायरेण णिउ णयरे णराहिउ आयरेण ।
पइसंतउ सो पुरि जणहिं दिट्ठु गोपालसहिउ णं देउ विट्ठु ।
जुवईजणमणसंताउ दिंतु करकंडु णराहिउ गेहु पत्तु ।
रइवेयहे णामें णियसुआहे दक्खालिउ सो सुललियभुआहे ।
सो बालएं अवलोइउ जुवाणु णं हियएं पइट्ठउ कुसुमबाणु ।
विहलंघल काइं वि णउ मुणेइ सो पेक्खइ किं पि ण ण वि सुणेइ ।
ण वि जणणहो लज्जा ताहे जाय कंपंतिहे पुलएं खलिय वाय ।
पेक्खेविणु धूयहे सयवाहु पारंभिउ राएं खणे विवाहु ।
घत्ता— कउ मंडउ मोत्तियतोरणहिं गुरुचउरिय हेमें णिम्मविय ।
अइउच्चिय मणहर वेइ किय रयणविणिम्मिय णिम्मलिय ॥ ७ ॥

8

Karakanda returns with the bride by the sea.

वेवाहु कियउ लहु ताहु के वि खेयर अहिलासहो जाहिं जे वि ।
दाइज्जइं दिण्णा तहे पयंड णिज्झरझरंतमयगिलगंड ।
वरतुरयथट्ट किंकिणिरवाल रयणेहिं विणिम्मिय दिण्ण माल ।
जं अवरु किं पि णयणाहिरामु तहे राएं दिण्णउ ¹लेवि णामु ।
एएहिं समउ मणि तुट्ठएण जामायहो अप्पिय दुहिय तेण ।
बहुरयणइं दिण्णइं तुरियएण पहिराविय राणा राणएण ।
णरणाहें विसज्जिउ णिवपहाणु संजोइउ राएं सलिलजाणु ।
दुट्ठारिणरिंदहो पलयकालु तहे जाणे चडिण्णउ धरणिपालु ।
धयवडवमालु परिघुलिउ भाइ तं पवणवसें जलमज्झे जाइ ।
घत्ता— अवराइं सहासइं ²छण्णवइं णरणियरणिरंतरपूरियइं ।
णं अमरविमाणइं घर सरहिं जलगमणहो आसाऊरियइं ॥ ८ ॥

7. १ N किउ. 8. १ J लइवि. २ S छणवइं.

9

He encounters a sea monster.

जाम सिंधुमज्झि जाहिं जाणयाइं मंडिऊण ताडिऊण सजियाइं ।
ताव दिट्ठु राणएण मच्छु फारु णाइं तेण सायरस्स लद्धु सारु ।
तेण रूवें णाइं विण्हु कीलएइ सायरो व्व रायरिद्धि णं णिएइ ।
जोयणाइं सट्ठि अत्थि तुंगिमाइं अद्धओ वि अद्धि आएं होइ ताइं ।
सो वि सट्ठिसत्त पाय दीहमाणु सायरं पि रुंधिऊण थक्किमाणु ।
मंदरो व्व तोयमज्झे अप्पमाणु उच्छलंतु पक्खलंतु छज्जमाणु ।
मंदु मंदु सुप्पयंडु रंगमाणु रोसएण धाविऊण लग्गमाणु ।
सो वि देक्खि राणयाहं भग्गमाणु खंचियं पि तक्खणेण तोयजाणु ।
घत्ता— भयभीयणरिंदहिं दुत्थियहिं सयलइं जलजाणइं उब्भियइं ।
णं काइं वि दुट्ठएं देवयएं मंताण पहावें थंभियइं ॥ ९ ॥

10

Karakanda is carried away by a Vidyadhari

सो वि मच्छु पेक्खिऊण सुद्धभाउ छंडिऊण ।
ताव तेण दुद्धरेण वड्ढमाणमच्छरेण ।
मल्लगंठि बंधिऊण खग्गधेणु कड्ढिऊण ।
तं पि जाणु छंडिऊण रोसएण धाविऊण ।
रायिणा तुरंतएण दिण्ण झंप कुद्धएण ।
उल्लेवि ढुक्कु तित्थु थूलकाउ मच्छु जित्थु ।
पोट्टमज्झे भाविऊण सो वि मच्छु घाइऊण ।
लूरियाइं धम्मयाइं फाडियाइं चम्मयाइं ।
जत्थ अत्थि सच्छणीरु उच्छलंतु णट्ठु वीरु ।
ताव तम्मि खेयरीएं णीउ राउ दुद्धरीएं ।
सो वि णीउ पेक्खिऊण सुम्भडेहि चिंतिऊण ।
दिण्ण झंप सायरम्मि दुक्खिएहिं तक्खणम्मि ।

9. १ S पारु.

10. १ J रायणा; N राइणा. २ N adds before this सायरो महागहीरु. ३ N adds before this ताव तम्मि जुज्झदच्छु. ४ N adds before this णीउ हेरि सुद्धियाइं महगहीरु सुद्धियाइं.

घत्ता— हल्लोहलि हूयउ सयलु जलु अपरंपरि जाणइं संचलहिं ।
हा हा रउ उट्ठिउ करुणसरु तहो सोएं णरवर सलवलहिं ॥ १० ॥

11

Lamentations of Rativega.

जा णरपंचाणणु वियसियआणणु जलि पडिउ ।
ता सयलहिं लोयहिं पसरियसोयहिं अइडरिउ ॥
रइवेय सुभामिणि णं फणिकामिणि विमणभया ।
सव्वंगे कंपिय चित्ति चमक्किय मुच्छगया ॥
कियचमरसुवाएं सलिलसहाएं गुणभरिया ॥
उट्ठाविय रमणिहिं मुणिमणदमणिहिं मणहरिया ॥
सा करयलकमलहिं सुललियसरलहिं उरु हणइ ।
उव्वाहुलणयणी गग्गिरवयणी पुणु भणइ ॥
हा वइरिय वइवस पावमलीमस किं कियउ ।
मइं आसिवरायउ रमणु परायउ किं हियउ
हा दइव परम्मुह दुण्णयं दुम्मुहु तुहुं हुयउ ।
हा सामि सलक्खण सुट्ठु वियक्खण कहिं गयउ ॥
महो उवरि भडारा णरवरसारा करुण करि ।
दुहजलहिं पडंती पलयहो जंती णाह धरि ॥
हउं णारि वराइय आवइं आइय को सरउं ।
परिछंडिय तुम्हहिं जीवमि एवहिं किं मरउं ॥
इय सोयविमुद्धइं लवियउ सुद्धइं जं हियइं ।
हउं बोल्लिसु तइयहुं मिलिहइ जइयहुं मज्झु पइ ॥

घत्ता—अइसोउ करेविणु मंतिवरु संबोहिवि परियणु दुम्मियउ ।
गउ जाणइं लेविणु जलहितडे तं परियणु तहिं णिच्चलु कियउ ॥११॥

12

Rativega worships goddess Padmavati.

आवासिय सेण्णा तित्थु जाव　　रइवेयएं उज्जउ कियउ ताव ।
पुणु तुरिउ विलक्खीहूइयाइं　　अणुसरिय देवि कोमलगिराइं ।

५ J जाणहिं.　　11. १ D दुण्णइ दुम्मुह. २ J करउं.

उद्धरियउ मंडलु तापं रम्मु णं धम्मु जिणेंदें हरियछम्मु ।
तहो मज्झि णिवेसिय दिव्व देवि पोमावइ णामें थिर करेवि ।
पुव्वाहिं मि दिसिहिं मि जउ थियाउ आहूयउ देविउ आइयाउं ।
रैत्तंदणकट्ठें आ घडीय ससिचंदणकुंकुमसमलैहीय ।
फलफुल्लणिवेज्जहिं पुज्ज कीय उववासइं पढमउं अणुसरीय ।
उवएसें लद्धउ बीयवंतु णवकुंकुमकुसुमहिं जविउ मंतु ।

घत्ता—आरत्तहिं दव्वहिं आलिहिवि आरत्तहिं वत्थहिं परिहणिय ।
आरत्तझाणु झाएवि पुणु णिज्झाइय देवअ थिरमणिय ॥ १२ ॥

13

Goddess Padmavati appears.

समप्पिवि पूजिवि झायइ जाव समागय देवय पोमिणि ताव ।
समंथरलालसकोमलअंगि कुणंतिय का वि अउव्विय भंगि ।
विणिम्मियरूवसमिद्धि खणेण सरीरइं रत्तिय सुद्धमणेण ।
करेहिं चऊहिं करंति गुणाल सपोत्थयभिंग समुद्दमुणाल ।
सकुंडलकण्णफुरंतकवोल सणेउरकिंकिणिमेहलरोल ।
फणीफणपंच सिरेण धरंति पसण्णिय णिम्मल का वि करंति ।
महीयलि पायसरोय थवंति सुहाविएं वाणिएं किं पि चवंति ।
तिसाहं मुहम्मि पसारियधामु उरम्मि णिवम्मियमोत्तियदामु ।

घत्ता— वरु देमि भणंति देवि खणे रइवेयहे अग्गइं गुणभरिय ।
तुहुं मग्गि किसोयरि जं हियइं तउ कारणें धरणिहिं अवयरिय ॥१३॥

14

The goddess grants a boon to Rativega who asks for information about her husband.

जा देविहे दिट्ठउ मुहकमलु रइवेयहे जायउ अंसुजलु ।
महो देवि भडारिए दुरियमलु तउ दंसणें णट्ठउ तं सयलु ।
पइं देवि सहावें जो थुणइ सो दुक्खपरंपर णउ मुणइ ।
जो अणुदिणु झायइ तुज्झु मुहं तसु होहि तरंडउ देवि तुहुं ।

12. १ J आइयाउ. २ J रत्तंदिणकट्ठें; D रत्तंदणुकट्ठें ३ J omits the portion from समलहीय to णवकुंकुम in line 8.

महो दीणहे तुहुं कारुण्णु करि दुहसायरे मइं णिवडंति धरि ।
हउं किं पि ण मग्गम्मि देवि पइं अब्भत्थिय तुहुं वरु एक्कु मइं ।
जइ सच्चउ भयवइ देहि वरु महो वयणु एक्कु तुहुं देवि करु ।
रयणायरे महो सामिउ गयउ किं जीवइ अह किं सो मुयउ ।
घत्ता— ता कहइ सुरेसरि तुह रमणु जो जाणहो होंतउ परिपडिउ ।
कणयप्पहविज्जाहरसुअहे सो हियवइं तक्खणे संचडिउ ॥ १४ ॥

15

Karakanda, says the goddess, had been taken to Tilakadvipa where he had become the lord of all.

ता मोहवसें कणयप्पहाए खणि तिलयदीउ सो णियउ ताए ।
दक्खालिउ जणणहो ताय पेक्खु मइं सायरि लद्धउ दिव्वचक्खु ।
एहु सामि महारउ रिसिहिं सिट्ठु जह लच्छिए लद्धउ देउ विट्ठु ।
अणुराउ मुणेवि विज्जाहिवेण वेवाहु कियउ तेहे उच्छवेण ।
करकंडइं ता एक्कहिं दिणम्मि हउ वइरिउ ससुरहो तक्खणम्मि ।
जो सुअणु पराययउ असइ भोज्जु उवयारु करइ किर कवणु चोज्जु
कणयप्पहवइरिउ हयउ जेण सो सामिउ होसइ किं परेण ।
इय मुणिवि केर विज्जाहरेहिं पडिवण्णिय तुरिय कयायरेहिं ।
घत्ता— अणुराएं मउलेवि करजुवलु सिरु णविवि पयत्तें अणुसरिय ।
विज्जाहरु सो ण वि अत्थि तहिं तसु तणिय केर जं ण वि धरिय ॥१५॥

16

The goddess assures Rativega of her reunion with her husband.

तउ रमणइं कीयइं साहसाइं को वण्णहुं सक्कइ बहिणि ताइं ।
वेवाहिय तेण अणंगलेह णं कामकिरायहो तणिय रेह ।
पुणु लीलए परिणिय चंदलेह णं मयणसहोयरि दिव्वदेह ।
कुसुमावलि चारुचरित्तचित्त रयणावलि परिणिय कणयदित्त ।
अवराइं मि कण्णहं सयइं सत्त परिणीयइं मइं तुह कहिय वत्त ।

15. १ J तहिं.

ता सोउ णिवारिवि करहि धम्मु   करकंडु मिलेसइ गलियछम्मु ।
अइतुरिउ लएविणु पउरदव्वु   अणवरउ देहि तुहुं दाणु भव्वु ।
रइवेएं भणियउ तं सुणेवि   किं सायरे गउ आवइ वलेवि ।

घत्ता— पडिवयणु भडारी तहे भणइ महो वयणहो संसउ किं करहि ।
कणयामरतेयसमग्गलउ सो अणुदिणु जिणवरु संभरहि ॥ १६ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णावयंसे पंचकल्लाणविहाणकप्पतरु-
फलसंपत्ते करकंडविज्जाहरविवाहलंभो णाम सत्तमो परिच्छेउ समत्तो ।

॥ संधि ॥ ७ ॥

VIII

1

The goddess illustrates her point by the story of Aridamana.

रइवेय भणइ हे देवि सुणु तुह वयणु सुहावउ भावियउ ।
महो अक्खु पसाउ करेवि तुहुं किं को वि गयउ णरु आइयउ ॥

तं सुणिवि भडारी कहइ ताहं दुरिएण विलित्तउ मणु ण जाहं ।
हे सुंदरि णिसुणहि सरलचित्ते जिणणाहहो चलणहं परमभत्ते ।
हउं अक्खमि णेहें तुज्झु किं पि अरिदमणणराहिवचरिउ तं पि ।
एत्थत्थि अवंती णाम देसु णं तुट्टिवि पडियउ सग्गलेसु ।
तहिं णयणपियारी णयरि अत्थि उज्जेणि णाउ गयरविगभत्थि ।
तहिं अत्थि पसिद्धउ पवरतेउ अरिदमणु णराहिउ गुणणिकेउ ।
तहो विमला भामिणि णयणरम्म आसण्णभव्व परिगलियकम्म ।
तहो अत्थि मंति जणजणियराउ वरदत्तु णराहिवेदिण्णभाउ
घत्ता—तहो मंतिहे वडवा सुंदरिय गय चरणहं बाहिरे पुरवरहो ।
सा रमिय तुरंतइं मयणभर पेक्खेविणु तुरयइं गिरिवरहो ॥ १ ॥

2

Aridamana's minister got a colt which was watched by a Vidyadhara in the form of a parrot.

सा गया पट्टणं मंतिणा पेक्खिया सव्वसलक्खणा गब्भिणी लक्खिया ।
तेण संरक्खिया मंदिरे धारिया णेहवंताइं खाणाइं सा चारिया ।
सोहणो वायवेओ किसोरो तेहे जायउ वासरे सुंदरे सोरेहे ।
णीलवण्णो सउण्णो मुहे वंकुडो मज्झहीणो उरे पच्छले वित्थडो ।
दीहफुक्कारहिक्कारउद्दो धुरो तालुतंबोवमो लोयणा भंगुरो ।

1 1 SJ णराहिउ.

2. १ J °हो.

णण्हरोमावलीकण्णसंसग्गओ   थोवएहिं दिणेहिं पवुड्ढि गओ ।
मंतिविंसस्स अच्चंतु सो भाविओ   सूरतावेण वायण णे पाविओ ।
भूमिगेहम्मि जा छुद्धओ अच्छए   सग्गिणीछंदकीरो वि तं पेच्छए ।
घत्ता—जउलगि गब्भि परिट्ठियउ गिरितुरयहो णंदणु जयपवरु ।
तउलगि पेक्खइ दिणि जि दिणे को वि खेयरु कीरसुरूवधरु ॥ २ ॥

3

The parrot asks a cowherd to take it and sell to the king for 500 gold coins.

खेयरु हूयउ कीरो   पव्वयमत्थयधीरो ।
भोयसएहिं णभग्गो   कंतहे णेहइं लग्गो ।
अच्छइ जाव सुहेणं   भुंजइ भोय चिरेणं ।
ताव सधम्मु सुसीलो   मत्तयकुंजरलीलो ।
पीवरदीहरबाहो   सुंदरु गोहणणाहो ।
तत्थ वणम्मि पवण्णो   वेट्टइ जाव णिसण्णो ।
दिट्ठउ ता णयणेहिं   कीरइं सो सगुणेहिं
उत्तउ कोमलवायं   छंदइं चित्तधयाएं ।
घत्ता—तुहुं गोवाल लएवि मइं णेहि तुरंतउ पुरवरहो ।
कंचणपंचसएहिं फुडु जाएवि देहि णरेसरहो ॥ ३ ॥

4

On the way they see a merchant caught by a harlot who demanded money.

सुणीऊण वाणी   मुणीऊण णाणी ।
णएणं विणीए   मणे मण्णणीए ।
सुएणावि जुत्तो   पुरं झत्ति पत्तो ।
खणं दिंतु दिट्ठी   तहिं दिट्ठु सिट्ठी ।
सुही कुट्टिणीएं   धरीओ गणीएं ।

२ J पविट्ठी.   3. १ D वट्टइ; N वेट्टइ.

4. १ D खगे उत्तमाणी. २ DN मज्झि.

भणीओ बलायं गिरा कोमलायं ।
तुमं रायआणा म जाही अयाणा ।
तुमं जेट्ठउत्तो सुईणे विसुत्तो ।
महं पुत्तियायं घरे सुत्तियायं ।
सुछंदं विरायं कया सोमरायं ।
तहे देहि[3] दव्वं णिवारेहि गव्वं ।
घत्ता— तहो कोलाहलु अइपवरु हट्टहं मज्झेण[4] पसरियउ ।
ण वि सक्कइ वारहो को वि णरु जामच्छइ वणिवरु धरियउ ॥ ४ ॥

5

The parrot settles the dispute by a wit.

तो भणेइ चारु कीरु वरुछलेण वाय धीरु ।
भो कहेइ सेट्ठि मज्झु वारयामि जेण जुज्झु ।
ता कहेइ सेट्ठि तासु कारणं पि कंदलासु ।
तं सुणेवि सूयएण णाणसायरं गएण ।
उत्तु सेट्ठि अक्कयाहि देहि दव्वु सज्जयाहिं ।
सो सुणेवि दिव्ववाणि तासु जाय चित्तकाणि ।
आणएवि जाव दव्वु कुट्टिणीहे देइ सव्वु ।
ताव उत्तु सूयएण णीइमग्गु जाणएण ।
आणि सेट्ठि आरिसो वि देमि दव्वु जेम को वि ।
आणियं च तं पि तेण सूयएण तक्खणेण ।
दप्पणस्स मज्झे बिंबु लेहि अक्क एहु दव्वु ।
गूढचित्त जाणिया वि छंदिणा समाणिया वि ।
घत्ता— ता[2] बोल्लइ कुट्टिणि भग्ग सुय पडिबिंबु किं लेणहुं[3] जाइ वले ।
तं सुणिवि पहुत्तरु सा भणिय सुहणइं किं गहणउ लहइ वले[4] ॥ ५ ॥

6

The parrot reaches the palace.

हराविय कुट्टिणि जाम सुएण पयंपइ सेट्ठि सुयस्स णएण ।
सुवण्णपरिग्गहु एहु सरेहु लएविणु भावइ तं जि करेहु ।

३ D देवि. ४ J मज्झि पसारियउ.

5. १ SJ सक्क. २ J तो. ३ J लेणइं. ४ JN वले.

सुणेविणु सूयइं बुज्झइ तेम वणीसरु चित्ति चमक्कइ जेम ।
हिरण्णाइं अम्हइं काइं करेहुं सुसज्जणलोयहं चित्तु हरेहुं ।
सुणेविणु कीरहं भावविसुद्धि अहीरहं दिण्णिय दाणपविद्धि ।
अहीरु पउत्तउ सूयएं एहि लएविणु रायदुवारहो णेहि ।
णिओ खणि रायदुवारहो सो वि हुओ घरु बुद्धिसमिद्धिहे जो वि ।
दुवारिउ उत्तउ कीरएं मित्त सुमोत्तियदामपसारियचित्त ।
घत्ता— लइ अक्खहि चत्त महो तणिय णियरायहो अग्गइं सरल तुहुं ।
पेक्खेसमि णयणाणंदयरु छणससहरतुल्लउ तासु मुहु ॥ ६ ॥

7

It gives an account of itself to the king.

पडिहारइं रायहो कहिउ एव सुउ बाहिरे अच्छइ देवदेव ।
तं सुणिवि णिवाविउ राणएण संभासिउ सो पोमाणणेण ।
ता सूएं उब्भाएवि पाउ अहिणंदिउ आसीवाएं राउ ।
भो णरवइ करिकरदीहबाहु चिरु जीवहि सुरसरि जाम वाहु ।
भैणि तुट्ठएं राएं कीरु वुत्तु किं आयउ को तुहुं भणु णिरुत्तु ।
पडिवज्जइ जेणवर णाहचारु तह कवडकहाणउ रयउ फारु ।
ता कहइ कीरु णरवइ पुरम्मि सुय पंचसयइं सेंबलितरुम्मि ।
आवच्छहुं ते मइं भणिय वेल्लि लइ छिण्णहुं मुहु हय तेहिं लल्लि ।
गुंजारुणणयणउ कसणवण्णु भिल्लाण णिवहु ता तहिं पवण्णु ।
घत्ता— तहिं रुक्खे चडेविणु सुयघरहिं पासि समोडिय तेहिं खणे ।
ता बद्धा अम्हइं सयल सुअ मइं चिंतिउ को वि उवाउ मणे ॥ ७ ॥

8

How it reached a hermitage and learnt the sastras. It then informs the king about the minister's beautiful horse.

मइं वुत्ता सयल वि सुय करेवि कवडेण वि अच्छहु खणु मरेवि ।
भिल्लेण चडेविणु सयल दिट्ठ तले घल्लिय मण्णेवि ते णिचिट्ठे ।

7. १ J also reads अणाविउ. २ S मणतुट्ठयं. ३ D जिणवर; N corrects जिणवर as जिह णर°. ४ J सेंमलियरुम्मि. ५ D मुहु. ६ D adds before this णउं छिण्णिय तेहिं चाहि सो वि आरुहिय विडोवरि गुरुय होवि.
8. १ DJN णिविट्ठ.

ता उड्डिवि गय दसदिसिहिं ते वि   हउं तावसवाडउ गउ वलेवि ।
मइं सयलइं सत्थइं जाणियाइं   पव्वयसिरि सोक्खइं माणियाइं ।
तहिं दिट्ठउ गिरिवरतणउ आसु   गउ वडवासंगहो कामवासु ।
अइसुंदरु घोडउ ताइं जाउ   धरणियले लग्गइ णाहि पाउ ।
मइं जाणिउ सो विज्जाहरेण   तुह अक्खिय णेहपरव्वसेण ।
घरि अच्छइ मंतिहे सो चरंतु   तं सुणिवि णरेसरु गउ तुरंतु ।

घत्ता— घरु जाइवि तासु महंतयहिं पुणु भणियउ वयणु णरेसरइं ।
महो कज्जु ण रयणहिं माणिकहिं तुह तुरयइं पुज्जइं मणहरइं ॥ ८ ॥

9

The horse takes the king and the parrot across the sea where they see a hundred maidens.

णियहियवएं दुक्खु वहंतएण   सो अप्पिउ तेण महंतएण ।
गउ तुरउ लेवि णियमंदिरासु   पल्लाणु विहिउ तहो बंधुरासु ।
तहिं चडिउ णरेसरु सहुं सुएण   देवाविउ फेरउ दिढभुएण ।
कीरेण णिवारिउ देव घाउ   मा पयडहि छंडहि णियसहाउ ।
णरणाहें तुरयहो सुयछलेण   कसताडणु किउ कोऊहलेण ।
ता तुरउ तुरंतउ णहयलेण   गउ सायरु लंघिवि दूरएण ।
समरीणएं राणएं भणिउ कीरु   कहिं लब्भइ बंधव विमलणीरु
ता कीरें गयणंगणु सरेवि   अवलोइउ पाणिउ थिरु करेवि ।
आवेविणु कीरइं भणिउ तासु   लइ चलहि तुरिउ रयणायरासु ।

घत्ता— जाएविणु सायरि कण्णसउ दिट्ठउ तेत्थु रमंतियउ ।
[2]सुयँवयणइं ठाणे तहो तणइं खणे रायइं देउ समक्खियउ ॥ ९ ॥

10

The king wins the heart of Ratnalekha.

ण्हाणक्खणु देवहं करिवि ताउ   कण्णाण णिवहु णियघरु गयाउ ।
सूएण णराहिउ तक्खणेण   अणुमग्गें णीयउ तहुं तणेण ।
छोहारदीवसंपत्तएण   कण्णाण णिलउ राणएं गएण ।
अवरोप्परु चित्तें मिलियएण   ता तक्खणि भणियउ सूयएण ।

9. १ N राउ. २ D सुर°.   10. १ N करइ.

हे णरवइ तुहुं एह रयणलेह   लइ परिणहि कंचणदिव्वदेह ।
विरु कहिय मुणिंदहिं आरिसेहिं   परिणेव्वी एह तुम्हारिसेहिं ।
तं सुणिवि णरिंदें सा भणिय   अंभोरुहदीहरलोयणीयें ।
हे सुंदरि सुयउ भणइ जाइं   पडिहासहिं तुहुं वयणाइं ताइं ।
घत्ता— तं सुणिवि कुमारी पडिलवइ अणुराएं वयणु पडिक्खलइ ।
मइं केर तुहारी मणि धरिय सुयवयणु णरेसर किं चलइ ॥ १० ॥

11

He sails with her for home and reaches a deserted island.

तं वयणु सुहावउ सुणिवि तेण   सा परिणिय राणइं तुरियएण ।
तहिं णेहइं भोयसहास भुत्त   ता एक्कहिं दिणे पडिलवइ धुत्त ।
पयडंतिए णिब्भरु परमु णेहु   हे णरवइ पेक्खहुं तुम्ह गेहु ।
तहे वयणु सुणेविणु सोहमाणु   परसज्जिउ राएं सलिलजाणु ।
तं भरियउ रयणहिं मणहरेहिं   परिसोहिउ धयवडसुंदरेहिं ।
सुयतुरयएं घरिणिएं सहुं णरिंदु   तहिं चडियउ रेहइ णं सुरिंदु ।
तं सलिलजाणु रयणायरम्मि   वाएण गयउ दीवंतरम्मि ।
उव्वसि परिलग्गउ गयदिणम्मि   ता राएं चिंतिउ णियमणम्मि ।
घत्ता— पुणु भणियउ कीरु णरेसरइं किम रयणि गमेवी एत्थु सुहि ।
तं सुणिवि कीरु पडिलवइ णिव अइणिब्भरु होइवि मा सुयहि ॥११॥

12

Their bad luck on the island and the sea.

हयणारिकीरणिव थिरमणेहिं   किय तुरिय जाम चउहिं मि जणेहिं ।
णिवपहरएं तुरियइं हयसमाणु   ता चोरहिं हरियउ सलिलजाणु ।
रविउग्गमे णरवइ णियइ जाव   ण वि पेक्खइ बोहिथु तुरउ ताव ।
पुणु वत्त कहिय कीरहो णिवेण   गउ बोहिथु णे जाणहुं किं पहेणं ।
भणि खेउ वहंतएं सूयएण   पुणु भणिउ णराहिउ तुरियएण ।
खंडु कड्ढिवि बंधहु तुरिउ तेव   रयणायरु लीलएं तरहु जेव ।

२ J omits this foot. ३ णरिंदइं भणिय सा वि. ४ N °लोयणा वि. ५ N पडिहासइं.
11. १ N सुणियएण. २ N तेहइं. ३ JN परमणेहु.
12. १ J omits ण. २ N पेरण. ३ S खडि कड्डेवि.

तं रुइवि चडिण्णउ सरलराउ   णियघरिणिहे सरिसउ सुयसहाउ ।
तहो लहरिहिं बंधइं तोडियाइं   देसंतर राएं हिंडियाइं ।
घत्ता— ता उड्डिवि सूयउ थाडि गयउ णिउ णरवइ लहरिहिं कोंकणहो ।
तहो घरिणि मणोहर विहिवसइं णिय खंभायच्चहो पट्टणहो ॥१२॥

13

Ratnalekha at Khambhayacca.

तहिं लंबझलंबा कुट्टणीएं   सा दिट्ठी ताइं वियक्खणीएं ।
घरि रयणलेह णेवावि ताएं   जलगंधु णिवारिउ सुललियाएं ।
ता लंबझलंबएं भणिय मुद्ध   विणु गहणइं वेस ण होइ सुद्ध ।
तं णिसुणिवि जंपिउ सुंदराए   इह जूवइं जो मइं जिणइ माए ।
सो सेवइ मइं सहुं भणिउ ताएं   ता जिणिया जूवें णर तियाएं ।
तहं दव्वु लेवि वसहे विइण्णु   पुणु रुहिउ कुरु अंगणे पइण्णु ।
रयणायरखंडे सूयहं णिकाउ   तं चुणिवि वलिवि पुणु तहिं गयाउ ।
सुयणामइं पुच्छिय कहिं गयाय   तुम्हहं सुहि भोयणु लेवि आय ।
तहो कहिय वत्त तेहिं मि सुएहिं   पुणु भणिय ते वि वयणुल्लएहिं ।
घत्ता— मइं लेविणु तुम्हहं णेहु तहिं जहिं कुरु पइण्णउ बालियएं ।
ता णीयउ तेहिं तुरंतयहिं घरु वेसहिं दिट्ठउ सो वि तएं ॥ १३ ॥

14

Her fame in the game of dice reaches Aridamana's ear.

चुणंतइं कीरइं अंसुवमाल   पमेल्लिय पेक्खिवि सामिणि बाल ।
चिराणउ सूयउ ताएं मुणेवि   अणाविउ सो सुयणामु भणेवि ।
अरे सुय भायर आवहि एत्थु   तुहारउ सामिउ अच्छइ केत्थु ।
ण जाणउं देवि कहिं गउ राउ   पेवड्ढिउ ताहे मणम्मि विराउ ।
णिवारिय सूयएं देवि विसाउ   कुणंतहं णासइ सुद्धउ भाउ ।
महारउ चित्तु कहेइ मयच्छि   मिलेसइ सामिउ पावियलच्छि ।
सुणेविणु कीरहो वाणि सणिद्ध   रमंतिय अच्छइ भावविसुद्ध ।
पवड्ढिय कित्ति समुद्दपमाण   सुमोत्तियदामइं बद्ध जुवाण ।
घत्ता— अरिदमणहो केण वि इउ कहिउ पट्टणु खंभायच्चु जहिं ।
ण वि सारिहिं जूवइ को वि णरु ण वि सक्कइ जिणणहं बाल तहिं॥१४॥

४ J तहिं.   14. १ N पविट्ठिउ.

15

Reunion of Ratnalekha and Aridamana.

तं सुणिवि णरेसरु थिरमणेण गउ खंभाइयहो तक्खणेण ।
तहिं जाइवि टिंटहिं गउ तुरंतु जूवारहं सयलहं मणु हरंतु ।
तहं मज्झि णिविट्ठउ सो सहेइ छणइंदहो लीला णं वहेइ ।
जीयाइं णरिंदहं आयरेण सोवण्णाहं सत्तसयाइं तेण ।
धणु दिंतउ भंडहं णग्गुडाहं गउ वेसहं घरु धणलंपडाहं ।
जूएण पसिद्धी किसि जाहे देवाविउ गहणउ तेण ताहे ।
अप्पुणु पुणु रयणिहिं गयउ तेत्थु सूयएं सहुं रमणि णिविट्ठ जेत्थु ।
सा भणिय तेण णं मयणदूउ लइ सुंदरि खेलहिं सारिजूउ ।
घत्ता— सा जित्ती तेण णराहिवइं जा हूई मणे विहडप्फडिय ।
ता ताएं वियाणिवि णियरमणु खणे अंगें अंगु समुब्भिडिय ॥ १५ ॥

16

The goddess reassures Rativega and goes away.

जावच्छइ तिएं सहुं तेत्थु राउ ता तुरय लेवि को वि टक्कु आउ ।
तहिं मज्झि णिहालिउ राणएण किउ ऊहणु तें सहुं टक्कएण ।
बोल्लाविउ राएं णामु लेवि ता घोडें जोइउ मुहुं वलेवि ।
अइदुब्बलु ऊहणु जो किओ वि सोवण्णु देवि तें किणिउ सो वि ।
तियकीरणराहिवअस्सयाहं मेलाविउ हूइउ दुत्थियाहं ।
भुंजंतइं सोक्खइं तहिं ठियाइं णियदेसहो पुणु तइय वि गयाइं ।
मइं कहियउ हलि तुह सो जि राउ रयणायरे पडियउ घरहो आउ ।
जइ आयउ सो गुणगणमहंतु तुह मुद्धि मिलेसइ तुज्झु कंतु ।
घत्ता— इउ कहिवि भडारी तहे सयलु सव्वंगें णिरुवम कोमलिय ।
सा गइय तुरंती णियणिलउ चंदाणण देवहं परिमिलिय ॥ १६ ॥

17

Karakanda returns to Rativega.

रेइवेएं ता दुम्मणमणाएं पंकयरुहकोमलआणणाएं ।
जं देविएं भणियउ वयणु किं पि अणुसरिउ खणद्धें ताएं तं पि ।

16, १ J तित्थु. २ S मज्झे. ३ J omits सहुं. ४ S हले. ५ J घरहिं.
17, १ D रइवेयएं.

घणु पेवइ लएवि तुरंतियाइं अहिणवमुणालवरगत्तियाइं ।
तं सयलु विहंजिवि दुत्थियाहं सुहभोयणु दिण्णउ भुक्खियाहं ।
जावच्छइ सा तहिं रइ करंति जिणणाहहो चलणइं मणि सरंति ।
रयणावलिविहिभारें णमंति मुत्तावलिमोत्तियदाम दिंति ।
कुसुमंजलिकुसुमहिं विप्फुरंति पल्लोवमविहिपल्लवें चरंति ।
चउसत्थियविहिसत्थेण जंति वसुहारविहाणहो मणु थवंति ।
ता एक्कहिं दिणि कणयप्पहाएं तहिं आणिउ सो करकंडु ताएं ।
घत्ता— रइवेयइं दिट्ठउ णियरमणु तहिं हरिसइं वड्ढिउ अंसुजलु ।
ता विज्जु चमक्किय कसणतणु सिहिकंतएं णं जलहरु सजलु ॥ १७ ॥

18

Karakanda conquers the Southern kings.

रइवेयएं पुणु कणयप्पहाहे गुरु आयरु कीयउ सयलु ताहे ।
परिओसु पवड्ढिउ परियणाहं सामंतमंतिविंभियमणाहं ।
तहिं अच्छिवि कित्तिय दिण सराउ संचल्लिउ ता करकंडु राउ ।
ता दिविडदेसु महियलु भमंतु संपत्तउ तहिं मच्छरु वहंतु ।
तहिं चोडचेरपंडियणिवाहं केणावि खणद्धें कहिउ ताहं ।
अरि आयउ तुम्हहं उवरि देव तिम किज्जइ दूरहु जाइ जेव ।
तं सुणिवि खणद्धें ते मिलीय करकंडहो जाएवि पुणु भिडीय ।
करि करिहिं भिडिय रह रहवराहं हय तुरयहं ता णर णरवराहं ।
रोसारुण दारुण अइभिडंति धयदंडछत्तसीसइं पडंति ।
अंतउ ललंति णर पक्खलंति जसलुद्ध महाभड पुणु मिलंति ।
कउ संगरु तेहिं महंतु केव गयणंगणि सुरवर डरिय जेव ।
घत्ता— करकंडएं धरिया ते वि रणे सिरमउड मलिय चरणेहिं तहु ।
मउडग्गहिं देक्खिवि जिणपडिम करकंडहो जायउ वहलु दुहु ॥१८॥

19

He reinstalls them and returns to Terapur.

हा हा मइं मूढइं किं कियउ जिणबिंबु वि चरणें आहयउ ।
इह पावफलें दुग्गइणिवासु णउ जाणहुं होसइ कहिं मि वासु ।
मणि दुम्मिय मउलियलोयणेण चोडाहिव मुक्का ते वि तेण ।

२ D पउरु. 18. १ DN सणद्धें.

जं संगरि मइं तुम्हइं खलीय जं चरणहिं मउडइं दरमलीय ।
तं खमहु सयलु महो बंधवासु पडिगाहहु देसु सपिंडवासु ।
तं णिसुणिवि तेहिं पडिवयणु उत्तु तुह सेव करेसहिं अम्ह पुत्त ।
इय जंपिवि ते चंपाहिवासु पुणु सरिय खणद्धें अडविवासु ।
तणु तिणु व गणेविणु ललियगत्त तउ करिवि तेइं सग्गग्गि पत्त ।
घत्ता— करकंडु तहं तउ णीसरिउ गउ संमुहुं तेरापट्टणहो ।
जहिं सुंदरि मयणावलि हरिय संपत्तउ तं पएसु वणहो ॥ १९ ॥

20

Karakanda regains Madanavali and returns to Campa.

जावच्छइ सो तहिं आयरेण मयणावलि अप्पिय खेयरेण ।
ता तेण तुरिउ विज्जाहिवेण तहो कहिउ भवंतरु णियहिएण ।
अहि होंतउ हउं अण्णहिं भवम्मि हिंडंतु पराइउ तुह घरम्मि ।
ता दिट्ठउ मइं पंजरठिओ वि पाणावउ पाराविएं जुओ वि ।
सो पाएं गहिउ मइं चडफडंतु ता पत्तउ तहिं तुहुं परिभमंतु ।
छंडाविउ सो पइं तुरियएण णवकारु पइण्णउ करुणएण ।
सो खेयरु जायउ तहो फलेण हउं णासिवि गउ तुज्झु वि छलेण ।
एक्कहिं दिणि चप्पिउ हयखुरेण मुणि कण्णजाउ दिण्णउ वरेण ।
हउं खेयरु जायउ फलइं तेण तुहुं एत्थु दिट्ठु संपत्तएण ।
चिररोसें हरिय मइं घरिणि तुज्झु लइ अक्खिउ मइं तुह एउ गुज्झु ।
हउं एवहिं किंकरु तुह भरेण पुणु णमिय चरण सेण्णयासिरेण ।
अवराहु कियउ जो मइं वि देव सो खमहि ण छंडमि तुज्झ सेव ।
घत्ता— संमाणिवि दाणइं सो खयरु गउ चंपहिं साहिवि महि णिवइ ।
सो रज्जु करंतउ बहुयदिण तहिं अच्छइ कणयामरणिलइं ॥ २० ॥

इयकरकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णावयंसे पंचकल्लाणविहाणकप्पतरु-
फलसंपत्ते करकंडपुट्टइसाहणो चंपापुरिपवेसो णाम अट्ठमो परिच्छेउ समत्तो ।

॥ संधि ॥ ८ ॥

20, १ DN सविणय°.

IX

1

The forest guard reports the arrival of sage Silagupta.

चंपाहिउ बुहयणवेढियउ सुहलीलइं अच्छइ जाव तहिं ।
ता आयउ उज्जाणाहिवइ अत्थाणि णिविट्ठउ राउ जहिं ॥

सो पुच्छिउ करकंडएं णिवेण   कहि आयउ तुहुं कज्जेण केणे ।
सो कहइ णरेसर उववणम्मि   जो झायहिं सुमरहिं णियमणम्मि ।
जसु दंसणे हरि उवसमु सरेइ   करिकुंभहो गाहु ण सो करेइ ।
अवरुप्परु वइरइं जे वहंति   तहो दंसणे मद्दउ मणे लिहंति ।
जसु दंसणे अणुवय के वि लिंति   जिणु छंडिवि अण्णहिं मणु ण दिंति ।
केहिं मि मणि गहियइं गुणवयाइं   अवराइं मि पुणु सिक्खावयाइं ।
धम्मालउ संजमणिलउ भाइ   किं जिणवरु मुणिवेसेण णाइं ।
तहिं आयउ मुणिवरु णाणजुत्तु   णामेण पसिद्धउ सीलगुत्तु ।

घत्ता— करकंडु सुणेविणु तं वयणु अत्थाणहो उट्ठिउ तक्खणिण ।
गउ सत्तपयइं मउलेवि कर सुमरंतउ मुणिवरपय मणिण ॥ १ ॥

2

People start on a visit to the sage.

ता ओणंदभेरि तुरंतएण   देवाविय तुट्ठइं राणएण ।
तहे णंदु सुणेविणु लद्धभोय   परिमिलिय खणद्धें भवियलोय ।
क वि माणिणि चल्लिय ललियदेह   मुणिचरणसरोयहं बद्धणेह ।
क वि णेउरसद्दें रणझणंति   संचल्लिय मुणिगुण णं थुणंति ।
क वि रमणु ण जंतउ परिगणेइ   मुणिदंसणु हियवएं सइं मुणेइ ।
क वि अक्खयधूव भरेवि थालु   अइरहसइं चल्लिय लेवि बालु ।

1. १ J जेण.
2. १ DJ णंदिय°. २ DN सद्द. ३ DN णयरलोय. ४ N मुणिवरगुण थुणंति.

क वि परिमलु बहलु वहंति जाइ   विज्जाहरि णं महियलि विहाइ ।

घत्ता— काइ वि छणससहरआणणिय करे कमल करंती संचलिय ।
आणंदिय भेरिहे सुणिवि सरु लहु भवियण सयल वि तहिं मिलिय ॥२॥

3

On his way Karakanda sees a miserable woman.

जिणिंदधम्मरत्तओ   मुणिंदपायभत्तओ ।
सुवण्णकंतिदित्तओ   सरोयपत्तणेत्तओ
पलंबपीणहत्थओ   विबुद्धसव्वसत्थओ ।
विसुद्धसंधिगत्तओ   पणेण जाव पत्तओ ।
तहिं पि ताव दिट्ठिया   भणंति हा पमूढिया ।
पुरंधि का वि दुक्खिया   हणंति दो वि कुक्खिया ।
रुयंति अंसुवाहुलं   अणाण दुक्खसंकुलं ।
कुणंति चित्तु आउलं   धरंति वेसु बाउलं ।
घुलंति जा वि मुच्छए   पडंति भूपएसए ।
सुणेवि तं णरेसरो   सुवारुणिद्धणीसरो ।

घत्ता— करकंडइं पुच्छिउ को वि णरु एह णारि वराई किं रुवइ ।
विलवंती हियवइं दुहु करइ अप्पाणउ विहलंघल मुअइ ॥ ३ ॥

4

He learns the cause of her troubles and becomes disgusted with the ways of the world.

ता अक्खिय रायहो वत्त तेण   दुक्खाउर हुई एह जेण ।
तं कारणु णिसुणहि सामिसाल   भुंजंतिहे भोयइं सयलकाल ।
उप्पण्णउ णंदणु विहिवसेण   सो णीयउ आयहे वइवसेण ।
तें रुवइ सदुक्खउ महिल एह   अप्पाणउ घल्लइ बलुणेह ।
परिमेल्लइ पासु ण णंदणासु   वीसरइ ण सो पुणु णियमणासु ।
तं सुणिवि वयणु रायाहिराउ   संसारहो उवरि विरत्तभाउ ।
धी धी असुहावउ मच्चलोउ   दुहकारणु मणुयहं अंगभोउ ।
रयणायरतुल्लउ जेत्थु दुक्खु   महुबिंदुसमाणउ भोयसुक्खु ।

4, १ N चम्मलोउ.

घत्ता— हा माणउ दुक्खइं दड्ढतणु विरसु रसंतउ जहिं मरइ।
भणु णिग्घिणु विसयासत्तमणु सो छंडिवि को तहिं रइ करइ ॥ ४ ॥

5
Transitory nature of worldly existence.

कम्मेण परिट्ठिउ जो उवरे　　जमरायपं सो णिउ णिययपुरे।
जो बालउ बालहिं लालियउ　　सो विहिणा णियपुरि चालियउ।
णवजोव्वणि चडियउ जो पवरु　　जमु आइ लएविणु सो जि णरु।
जो बूढउ वाहिसएहिं कलिउ　　जमदूयहिं सो पुणु परिमलिउ।
बलहद्दपं सहुं हरि अतुलबलु　　सो विहिणा णीयउ करिवि छलु।
छक्खंड वसुंधर जेहिं जिया　　चक्केसर ते कालेण णिया।
विज्जाहर किंणर जे खयरा　　बलवंता जममुहे पडिय सुरा।
फणिणाहइं सरिसउ अमरवइ　　जमु लिंतउ कवणु वि णउ मुअइ।
घत्ता— णउ सोत्तिउ बंभणु परिहरइ णउ छंडइ तवसिउ तवि ठियउ।
धणवंतु ण छुट्टइ ण वि णिहणु जइ काणणे जलणु समुट्ठियउ ॥ ५ ॥

6
Fickleness of worldly pleasures.

दइवेण विणिम्मिउ देहु जं पि　　लायण्णउ मणुवहं थिरु ण तं पि।
णवजोव्वणु मणहरु जं चडेइ　　देवहिं वि णे जाणिउ कहिं पडेइ।
जे अवर सरीरहिं गुण वसंति　　ण वि जाणहुं केण पहेण जंति।
ते कायहो जइ गुण अचल होंति　　संसारहं विरइं ण मुणि करंति।
करिकण्ण जेम थिर कहिं ण थाइ　　पेक्खंतहं सिरि णिण्णासु जाइ।
अह सूयउ करयलि थिउ गलेइ　　तह णारि विरत्ती खणि चलेइ।
भूणयणवयणगइ कुडिल जाहं　　को सरल करेवइं सक्कु ताहं।
मेल्लंती ण गणइ सयण इट्ठु　　सा दुज्जण मेत्ति व चल णिकिट्ठु।
घत्ता— णिज्झायइ जो अणुवेक्ख चल वइरायभावसंपत्तउ।
सो सुरहरमंडणु होइ णरु सुललियमणहरगत्तउ ॥ ६ ॥

7
Helplessness of the mortals.

रयणीए परिसमणु　　संगामे सुरहमणु
आवइपं पत्ताइं　　हिययम्मि हुत्ताइं।

6. १ N णु. २ DN थाइ. ३ SJ संपण्णउ.　　7. १ J रमणीए २ DN सत्ताइं.

तहो किं पि णउ फुरइ उड्डेइ वइसरइ ।
अह विवरे पइसरउ सुरलोउ अणुसरउ ।
सुरगिरिहिं आरुहउ पंजरहिं तणु छुहउ ।
बंधवहिं मित्तेहिं करधरियकुंतेहिं ।
पुत्तेहिं सुत्थियउ मंतेहिं रक्खियउ ।
भडणियरपरियरिउ णउ तेहिं पुणु धरिउ ।
बलएउ चक्कहरु सुरणाहु णहे खयरु ।
जमु वरुणु धरधरणु ण वि होइ कु वि सरणु ।
घत्ता— असरणअणुवेक्खउ जो वि पुणु अणुदिणु भावइ णिययमणे ।
सो सुरणारिहिं ललियतणु भोयवंतु भुंजियइ खणे ॥ ७ ॥

8

Troubles of life.

संसारे भमंतहं कवणु सोक्खु असुहावउ पावइ विविहदुक्खु ।
णेरयालइं णाणाणारएहिं चिरकियहिं णिहम्मइ वइरएहिं ।
हियएं ण वि चिंतइं सकियाइं तहिं भुत्तइं पवरइं दुकियाइं ।
अवरुप्परु जाइविरुद्धएहिं तिरियाण मज्झे उप्पण्णएहिं ।
मुहबंधणछेयणताडणाइं पावियहिं तेहिं तणुफाडणाइं ।
मणुयत्तणे माणउ परिमलंतु परिझिज्जइ णियमणे सलवलंतु ।
सुरलोएं पवण्णउ णट्ठबुद्धि मणि झिज्जइ देक्खवि परहो रिद्धि
णैडणारि जेम रूवइं करेइ तिम जीउ कलेवर सइं धरेइ ।
घत्ता— संसारहं उवरि णिहालणउ किउ जेण णरेण कयायरेण ।
भणु काइं ण लद्धउ तेण जइ पवररयणरयणायरेण ॥ ८ ॥

9

Sole responsibility of each individual.

जीवहो सुसहाउ ण अत्थि को वि णरयम्मि पडंतउ धरइ जो वि ।
सुहिसज्जणणंदणाइभाय ण वि जीवहो जंतहो ए सहाय ।
णिय जणणि जणणु रोवंतयाइं जीवें सहुं ताइं ण पउ गयाइं ।
धणु ण चलइ गेहहो एक्कु पाउ एक्कल्लउ भुंजइ धम्मु पाउ ।

8. १ S पायालएं. २ N परिझिज्जइ. ३ D णरणारि; S णड णारि.
9. १ J omits the portion from भुंजइ to एक्कल्लउ in line 6.

तणु अंलणि अलंतइं परिचडेइ एक्कल्लउ वइवसघरि चडेइ ।
जहिं णयणणिमेसु ण सुहु हवेइ एक्कल्लउ तहिं दुहु अणुहवेइ ।
अहिणउलसीहवणयरहं मज्झे उप्पज्जइ एक्कु वि जिउ असज्झे ।
सुरखेयरकिंणरसुहयगाम तहिं भुंजइ एक्कु वि जियइ जाम ।
घत्ता— इह अणुवेक्खा जो अणुसरइ सीलें मंडिवि णियतणु ।
सासयपए सो सुहणिलए एक्कल्लउ सोहइ मुक्कतणु ॥ ९ ॥

10

Senses and qualities are alien to Self.

इउ भासइ मुणि गुणगण वहंतु जीवहो परिभिण्णउ तं कहंतु ।
परिपोसिउ उसहसएहिं जं पि भिण्णउ सरीरु जीवाउ तं पि ।
लोयणइं सुतारइं दीहराइं जीवहो परिभिण्णइं सुहयराइं ।
जीहा तरुपल्लवसण्णिहा वि जीवहो दूरेण वि सा थिया वि ।
तणुफंसगंधकण्णहं समिद्धि जीयहो अइभिण्णी रूवरिद्धि ।
जे अवर वि गुण कायहो मिलंति ते जीवहो भिण्णा संचलंति ।
जे कायहो थूला बहुय के वि अइसुहुमा जीवहो दूरे ते वि ।
कोहाइचउक्कु वि पुण्णपाव ते जीवहो भिण्णा कम्मभाव ।
घत्ता— एह अणुवेक्खा थिर करिवि णियमणि झायइ जो जि णरु ।
सो परमप्पउ णिम्मलउ देहविवज्जिउ होइ वरु ॥ १० ॥

11

Impure nature of the physical body.

एहु देहहो भणु गुणु को विहाइ कउ मंडणु असुइ सहावें जाइ ।
जे णयण तरल विब्भमगया वि ते दूसाणिवहहिं दूसिया वि ।
भणु णासारंधहो का विसुद्धि जहिं गलइ सिंभु पयडउ असुद्धि ।
गुण अमिउ अहरे जणु किं कलेइ जहिं लालासारणि परिघुलेइ ।
गुणु दीसइ कवणु उरोरुहाहं परिपूरिय पूयएं वणणिहाहं ।
घणमंसपवड्ढियपिंडयाहं को करइ रइ तहो दूसियाहं ।
कडिमंडलु भणियउ किं बुहेहिं परिसवइ असुद्धउ बिहिं मुहेहिं ।

१ DNS जलणु. ३ J अणुपेक्खा.

11. १ N सहाव. २ JDN omit this foot. ३ S भणिउ.

वसरुहिरमंसहड्डाइं जेत्थु भणु सुद्धिहे कारणु कवणु तेत्थु ।
जइ भितरु बाहिरु विहि करंतु भणु जणवउ को तहिं रइ सरंतु ।
घत्ता— उप्पण्णउ सुक्कइं सोणियइं असुइसहावउ जो जणु झायइ ।
एह अणुवेक्खा णिसुलिय तं पुणु सिद्धिहे मग्गएं लायइ ॥ ११ ॥

12

How Karmas are contracted.

रयणायरे जलसंघाउ जेव कम्माण णिवहु आसवइ तेव ।
जह सलु पणट्ठउ चुंबएण आणियइ कम्मु तह जीवएण ।
सइंसणेण परिचत्तएण संमिलइ कम्मु मिच्छत्तएण ।
वज्जरइ जिणेसरु गलियकम्मु अविरइपरिणामें मिलइ कम्मु ।
कम्मासउ कोहें माणएण तह डंभइं लोहइं कीयएण ।
मणमारणु सीलउ जइ हवेइ कम्मासववइरि ण संभवेइ ।
हिंसालउ वयणु वि जो सरेइ तहो कम्मु मिलंतउ को धरेइ ।
जो हिंसइं काउ समायरेइ सो कम्मइं सहुं ता रइ करेइ ।
घत्ता— बंधहो कारणु करेवि तणु अणुवेक्खा जो झायइ पुणु हियएं ।
सो घण्णउ सासयसोक्खरसु अविरामएं सो णरु तहिं पियए ॥१२॥

13

How the inflow of the Karmas is checked.

जो समत्तु धीरेंचित्तु उव्वरेइ सो वि दुट्ठ मिच्छदिट्ठि संवरेइ ।
जो खमाएं सुद्धियाएं वावरेइ कोहवारि दुक्खकारि सो हरेइ ।
मद्दवेण जो धरेइ सुंद्धएण माणखंभु तासु जाइ णिरुद्धएण ।
अज्जवम्मि चित्तु देइ जो महंतु सो हवेइ वंचणाविसो णिहंतु ।
कायपिंडे सुंदरे वि जो णिरीहु सो णिरुत्तु पक्खलेइ लोहसीहु ।
धम्मे संतु भोउ देवि जो सरेवि तं मणो वि मक्कडो वि सो धरेवि ।
पूययाएं पूयएइ वीयराउ तक्खणेण सो हणेइ दुट्ठराउ ।
धम्मसत्तु भावसुद्धि झाणजोइं जो करेइ सो धरेइ कोंउलाइं ।

४ S हड्डाइं.

13. १ SJ धीर°. २ S adds भावएण before सुद्धएण. ३ S सोह देइ. ४ S माह. ५ DN केवलाइं.

घत्ता— समदमसहियउ गुणणिलउ एयउ जो पयडिउ संवरइ ।
भणुहुंजिवि सोक्खइं सग्गे पुणु सो सिद्धिहे सम्मुहुं संचरइ ॥१३॥

14

How the Karmas are got rid of.

बिहिं भेयहिं णिज्जर कवियणेहि सविवायाविवायहिं मुणहि एह ।
[1]चिरकालें संचिउ कम्मु फारु उप्पायइ भुंजइ बहुपयारु ।
रविकिरणहिं गिंभे जो तणु खवेइ जो तरुतले वरिसालेंड गमेइ
सिसिरम्मि तुसारु जो सिरे धरेइ सो कम्मु पयत्तें अवहरेइ ।
जो दुद्धरु तवभरु उव्वहेइ उववासहिं जो तणु भेणु करेइ ।
अणिबद्धउ वयणु जि संवरेइ [7]सो सयलइं कम्मइं णिज्जरेइ ।
मणु मारइ जो बाहिरे चरंतु सो हणइ कम्मु जणु मणि तुरंतु ।
चंदायणे भोयणु जो चरेइ सोवीराहारु जो आयरेइ ।
बहु कायकिलेस जो अणुसरेइ बावीसपरीसहं जो सहेइ ।
अविवाय सो णिज्जर जणु वहेइ जो दुविहु परिग्गहु परिहरेइ ।
सयमेव समावइ कम्मु जासु णिज्जर हवेइ सविवाय तासु ।

घत्ता— णिज्जरइ कम्मु संसुद्धमणु मणवयकाएं जो वि णरु ।
देवाण मज्झे भुंजेवि सुहु सो णिच्छइं सिवपए लहइ घरु ॥ १४ ॥

15

Divisions of the universe.

तिहिं खंडहिं खंडिउ लोउ एहु सो चउदह रज्जुय उच्चदेहु ।
णारयणिवासु पढमउ विहाइ पल्हत्थिउ मल्लउ धरिउ णाइं ।
घरु बीयउ तिरियहं जं अभेउ झल्लरिसमाणु तं तिरियलोउ ।
जहिं अमरहं विरइ ण अत्थि भोउ अमरालउ मुरयसमाणु होइ ।
दुहु दीसइ जहिं ण वि णिमिसमेत्तु तहो उवरि पसिद्धउ सिद्धखेत्तु ।
जं कहियउ मुणिगणवरगुणीहिं तं थक्कउ वायवलेहिं तीहिं ।

14. १ N °देह. २ N adds before this तिरियइं हवेइ अविवाइ फारु । संभवइ णरइं सववाइ सारु । ३ J सो पायइ. ४ SJ वरिसाउल. ५ N तिणु. ६ N अणुबद्धउ. ७ All my Mss read this foot after line 10. It has been placed here as it seemed a suitable counterpart of the preceding foot. ८ N °काएहिं.
15. १ S reads विरियहिं and explains it as जानीहि. २ SJ मुरइ.

गयणंगणे रवि अच्छेइ जेव एहु भवणु ण केण वि धरिउ तेव ।
किरियाविहीणु णहु किं परेण तह भुवणु ण केण वि किउ णरेण ।
घत्ता— पालिवि पंच महव्वयइं लोयाणुवेक्खहे जो मणु जुंजइ ।
सो णरु धण्णु सलक्खणउ अमरहं सुहइं अणेयइं भुंजइ ॥ १५ ॥

16

Pious thoughts.

जिणणाहपायपंकयरुहाहं संभवउ पयत्तइं भत्ति ताहं ।
सद्दंसणणाणचरित्तयाहं महो होउ जम्मु कुले सावयाहं ।
महो जम्मे जम्मे पंच वि वयाइं संपज्जहुं विहिं भेयहिं गयाइं ।
परियाणिउ जें संसारसारु जिणसासणु महो संपडउ चारु ।
समदमजमणियमकयायराहं महो भत्ति होउ मुणिसायराहं ।
दहलक्खणधम्महो सुंदरासु महो भत्ति होउ सिवसुहयरासु ।
जरजम्मणमरणइं अवहरंतु मग्गण मणे चउदह विप्फुरंतु ।
चउदहगुणठाणइं महो घडंतु गुण सिद्धहं महु थिर मणे चडंतु ।
घत्ता— अणुवेक्खा बोहियं अणुसरिवि पुणु हियएं चडाविय जेण लहु ।
सिवकामिणिवयणहो मंडणउ कियउ खणद्धें तेण बहु ॥ १६ ॥

17

Fruits of observing Dharma.

दहलक्खणलक्खिउ होइ धम्मु जो पालइ तहो स कियत्थु जम्मु ।
धम्मेण तुरंगम संपडंति वरचमरइं लीलइं तहो पडंति ।
धम्मेण विमाणहिं रइ करेइ रहकुंजरजाणहिं संचरेइ ।
धम्मेण लहइ वरलच्छि फार संसारमहण्णवरयणसार ।
संपज्जहिं धम्मइं विविह भोय णउ आणालंघणु करहिं लोय ।
धम्मेण सरासइ वयणि ठाइ हियइच्छिय मणहरु लहइ भाइ ।
धम्मेण सत्तभोमइं घराइं वररयणइं णाणासुहयराइं ।
सुर सेवहिं धम्में जिणवरिंद धम्मेण सयल सुरवर णरिंद ।
धम्मेण सलक्खण होइ णारि मयमत्तजुवाणहं पलयकारि ।
घत्ता— दामोयर जिणवर धम्मे फुडु पडिकेसव संकर सग्गि सुर
कल्लाणइं सयलइं ते हवहिं धम्मेण वि हलहर चक्कहर ॥ १७ ॥

16. १ S °सारयाइं. 17. १ S कि वत्थु.

18

With the pure thoughts Karakanda reaches the sage.

अणुवेक्खउ पयउ मणे सरंतु   विसयाण परम्मुहं सेइं करंतु ।
महिलाण णिवद्दु तिणसमु गणंतु   सवणाण पियारी गिर भणंतु ।
मणु चवलु चलंतउ संथवंतु   संपत्तउ णंदणवणु भमंतु ।
जं किण्णरखेयररववमालु   तं दिट्ठउ णंदणवणु विसालु ।
कोहाइजलणविद्दमणमेहु   जो णाणकिरणविप्फुरियदेहु ।
जो कामकिरायहो हिययसल्लु   जो मोहभडहो पडिखलणमल्लु ।
दहलक्खणधम्महो जो णिवासु   परसमयकयारहो जो हुवासु ।
जो तवसिरिकामिणिवयणरत्तु   जो कम्मणिबंधणबंधचत्तु ।
घत्ता— जो जम्मणमरणविणासयरु दुविहभेयसंजमणिलउ ।
सो उववणे दिट्ठउ सीलणिहि सिवकामिणिवयणहो वरतिलउ ॥१८॥

19

The king hymns the sage and requests for a religious sermon.

तहो दंसणे जायउ हरिसु अंगे   कमलाण जेम रविकिरणसंगे ।
भामरि तिउ देविणु थुइ करेवि   पुणु चरणकमलजुवलउ सरेवि ।
जय तिमिरपणासणखरदिणिंद   पयपाडिय पइं सुरणरफणिंद ।
जय माणमहागिरिवज्जदंड   जय णिरुवम मोक्खहो भरियकुंड ।
जय मोहविडविछिंदणकुठार   जय चउगइसायरतरणकार ।
तुहुं दूरि णमंतहं हरहि पाउ   जह दिणयरु तमफेडणसहाउ ।
पइं सुमरइ अणुदिणु जो मणेण   सो सिवपुरि पावइ तक्खणेण ।
कमकमलइं वंदिवि मुणिवरासु   उवविट्ठउ अग्गए तवधरासु ।
सो भणइ भडारा हरियछम्मु   महो को वि पयासहि परमधम्मु ।
घत्ता— जं कियइं पणासइ दुहणिवहु परिवड्ढइ सिवसुहु अणुवमउ ।
तं कहहि भडारा करुण करि हियलोयहं भव्वहं सग्गमउ ॥ १९ ॥

20

The sage's sermon on holy conduct and ways of charity.

तं सुणिवि तहो वयणु   मुणि भणइ हयमयणु ।

18. १ DN मइं. २ Folio No. 73 of N containing the portion from here upto line 4 of Kadavaka 23 is missing.

तहो कहइ वरधम्मु जं करइ सुहजम्मु ।
जो धम्मतरु राय सो होइ दुहुं भेय
वयजलइं सिंचियउ वड्ढइ सुत्थियउ ।
णरजम्मलद्धेण भावएं विसुद्धेण ।
जिणपुज्ज जो करइ मुणिचरण मणे धरइ ।
सज्झाउ अणुसरइ संजमइं संवरइ ।
तवणियमभारेण दिण गमइ सारेण ।
चउभेयपरिभिण्णु जें दाणु जणे दिण्णु ।
तिविहस्स पत्तस्स सुविसुद्धपत्तस्स ।
जिणगेह जाएवि भत्तीएं आणेवि ।
अह गेहि पत्तस्स कालिं भमंतस्स ।
मुणिगणहं भत्तेण सुविसुद्धचित्तेण ।
मज्झण्ण हूयम्मि णियगेहपत्तम्मि ।
टा भणेवि गेण्हेवि तहो पट्ट पुणु देवि ।
पयकमल धोवेइ जलु तं पि वंदेइ ।
चंदणइं अक्खेहिं फुल्लें णिवज्जेहिं ।
दीवेण धूवेहिं पूजेहि पूगेहिं ।
अंजलियणीरस्स वंदेइ पय तस्स ।

घत्ता— छहिं कम्महिं जो णरु संचरइ छव्वासयछायउ जासु तणु ।
अतुहत्तउ लेसउ परिहरिवि जिणबिंबहो झुंजइ णियमणु ॥ २० ॥

21

Right faith and righteous living.

किं बहुयइं णरवर जंपिएण सहंसणु पालइ जो हिएण ।
सहंसणु जिणवरणिच्छएण सहंसणु फिट्टइ मिच्छएण ।
सहंसणु तच्चहं सद्दहेण संकाइयदोसहं णिग्गहेण ।
पुणु मज्जु मंसु महु णवणियाइं वडपिप्पल जेण विवज्जियाइं ।
पिल्लि क्खिणि कंफरि उंबरी वि जो वज्जइ इह पंचुंबरी वि ।
ण वि खेलइ जूउ ण पियइ सीहु जो होसइ मंसहो णरु णिरीहु ।
जो वज्जइ वेसा णयणरम्म पारद्धि ण खेलइ जो अहम्म ।

जो हरइ ण परधणु णरु कया वि   दूराउ विवज्जइ परतिया वि ।
घत्ता— जो सत्त वि वसणइं परिहरइ विसतरुवरु जह सव्वायरइं ।
सो सोक्ख णिरंतर अणुहवइ ण वि खज्जइ दुक्खणिसायरइं ।

22

Religious observances for a householder.

वयहीणु ण णरवइ महइ को वि   वयवंतउ रंकु वि पुज्जु होइ ।
बिहिं भेयहिं ताइं समासियाइं   घरवयइं जईसरसंठियाइं ।
अणुवयइं सुथूलइं अक्खियाइं   अइसुहुमइं ताइं महव्वयाइं ।
तसजीवहं रक्खा जो करेइ   सो माणउ पढमउ वउ धरेइ ।
णउ बोल्लइ थूली अलियवाणि   सो बीयउ अणुवउ धरइ णाणि ।
णउ चोरियं गिण्हइ दव्वु जो वि   सो पालइ अणुवउ तइयओ वि ।
जो णारि पराई गणइ माय   सो अणुवउ तुरियउ धरइ राय ।
परिमाणु परिग्गहे जो करेइ   सो णरवइ पंचमु वउ धरेइ ।
घत्ता— णिसिभोयणें सहुं दिसिगमविरमु पखुपासु जु बंधणु परिहरइ ।
भोयइं उपभोयइं तणु करिवि सो सुरहरि लीलइं रइ करइ ॥२२॥

23

Householder's Dharma continues.

समभावइं जीवइं जो णियइ   परिभावइ संजमु जो हियइं ।
जो अट्टरउद्दइं परिहरेइ   सो णरवरु सामाइउ धरेइ ।
उववासु करइ मासहो चयारि   दो अट्ठमि चउदसि दुक्खहारि ।
जो णरवरु चउविहु देइ दाणु   दय जीवहं देइ जो अवरु णाणु ।
वाहीणहं ओसहु जो करेइ   सो सग्गु अलीढइं अणुसरेइ ।
जो भोयणवेलहे पत्तदाणु   अणुराएं दिण्णउ खाणु पाणु ।
कारुण्णइं दीणहं दुत्थियाहं   जं भोयणु दिण्णउ भुक्खियाहं ।
जो पच्छिमयालि सलेहणेण   सुहि पाण विसज्जइ थिरमणेण ।
घत्ता— जो एयइं अणुवयगुणवयइं सिक्खावय पालइ दुद्धरइं ।
सो सासयवहुमुहलंपडउ पावेसइ सुक्खपरंपरइं ॥ २३ ॥

22. १] णिसइइ.   23. १ N झुइ.

24

Ascetic duties.

घरधम्मु णरेसर एम होइ इउ भणहिं चिराणा परमजोइ ।
रिसिवयइं पंच णिसुणेहि राय खलु एक्कु ण पइसइ जेत्थु माय ।
तसथावरजीवहं करइ रक्ख सो भुंजइ भोय असंखलक्ख ।
अणुरायएं अलिय ण कह भणेइ सो वयणइं सुरगुरु आहणेइ ।
जो परधणु कह व ण अवहरेइ सो सुरवइ विवणम्मणु करेइ ।
जो णवविहु कीरइ बंभचेरु सो पावइ सिवसुहु णट्ठमेरु ।
जो दुविहु परिग्गहु परिहरेइ संसारमहण्णउ सो तरेइ ।
मूलगुणइं जो णरवइ धरेइ आलिंगणु तहो सिववहु करेइ ।
उत्तरगुण जेत्तिय मुणिवराहं णिव पारु ण पावइ को वि ताहं ।
बिहिं भेयहिं जं थिउ सवणरम्मु तं णरवइ मइं तुह कहिउ धम्मु ।

घत्ता— एयाइं वयइं पंच वि णिवइ परिपालइ सत्तिएं जो वि णरु ।
कणयामरसिवमाणिणि वरहि सो होइ णिरुत्तउ ताहे वरु ॥ २४ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भवियणकण्णावयंसे पंचकल्लाणविहाणकप्पतरु-
फलसंपत्ते करकंडधम्मायण्णणो णाम णवमो परिच्छेउ समत्तो ।

॥ संधि ॥ ९ ॥

24. १ MSS णह वह.

X

1

Karakanda's questions and the sage's reply.

आयण्णिवि तं चंपाहिवेण पुणु भणिउ मुणीसरु णयसिरेण ।
महो अक्खहि करुणइं मुणिपवर जं पुच्छिउ मइं हउं तुच्छें सरेण ।

जइ अंगु सलोणउ हुयउ महु करे कंडु कीस तं कहहि लहु ।
अइवल्लहु महु जणणिहे रमणु विच्छोयउ कें कम्मेण भणु ।
कें कम्में सा करिणा हरिया महो घरिणि काइं खयरेण णिया ।
तं सुणिवि पयासइ तासु मुणि जं भणमि णरेसर तं णिसुणि ।
एत्थम्मि भरहे वेयड्ढगिरि तहो दाहिणदिसिहिं समिद्धसिरि ।
रहणेउरु चक्कवालु णयरु तहिं णीलु णराहिउ हुउ खयरु ।
णिद्धाडिउ सो दाइयहिं तहो गउ णासिवि तेरापट्टणहो ।
उवसाहिय मेइणि तहिं ठियइं जिणघरइं अणेयइं तें कियइं ।
धणमित्तु णाउ तहिं अत्थि वणि जो सेवहि अणुदिणु सयलगुणि ।
सम्मत्तरयणरयणायरहो घरे धणवइ गेहिणि अत्थि तहो

घत्ता— जं बुच्चइ तं सयलु वि करइ गुणवंतउ ताहे वि हरइ मणु ।
धणयत्तु अत्थि गोवालु वरु सीलेण विहूसिउ जासु तणु ॥ १ ॥

2

Cowherd Dhanadatta of Terapur once plucked a lotus.

सो एक्कहिं दिणि णिसि मोक्कलेवि गउ दाहिणदिसि महिसिहुं लएवि ।
तहिं दिट्ठु सरोवरु तेण रम्मु वरकमलहिं फुल्लिउ णाइं धम्मु ।
कमलायरु रेहइ अइसुतारु णं धरहिं समागउ णहु सुतारु ।

1. १ Folio No. 75 of **N** containing the portion from here upto line 3 of kadavaka 4 is missing.

पोमिणिदलउप्परि पुंडरीय णं हरियधरहिं णिवपुंडरीय ।
देहंति अह व वियसियसुराय हरिभायणे णं मणि पोमराय ।
तहो मज्झि परिट्ठिउ एक्कु पोमु उडुगणहिं सुसोहिउ णाइं सोमु ।
तं देक्खिवि तहो मणि फुरिउ राउ सरि पइठउ लेणहिं साणुराउ ।
जलि पइसिवि लइयउ पोमु तेण णं खुडिउ सरोवरसिरु खणेण ।
घत्ता— तं लेविणु जा सो णीसरइ हरिसुक्कंठियणिययतणु ।
परिफुल्लियपोमहो संगएण तें वियसिउ णिम्मलु तासु मणु ॥ २ ॥

3

A Sura charged him to present the flower to the greatest person on pain of death.

तं सरहु लेविणु चलिउ जाम सुरु आयउ णायकुमारु ताम ।
गोवालु भणिउ तें सुरवरेण सरु रक्खिउ मइं इउ आयरेण ।
जं फुल्लु ण लेणहं लहइ को वि णउ खेयरु विसहरु सुरवरो वि ।
तं लइयउ सुंदर पइं णरेण मइं भणियउ तुहुं सव्वायरेण ।
ता एहु करेजहि मज्झु वाय जो वड्डउ तिहुवणे णमियपाय ।
जसु दंसणि तुरियउ दुरियणासु इउ कुसुमु चडावहि चरणि तासु ।
जो मज्झु वयणु ण करेहि मित्त तो णिच्छउ मारमि सुद्धचित्त ।
फणिदेवें भणियउ वयणु जं पि धणयत्तु गयउ मण्णेवि तं पि ।
घत्ता— तें चिंतिउ वड्डउ सेट्ठि महु जो पणविउ सयलहिं णरवरहिं ।
एं फुल्लें अंचमि पाय तहो जं रक्खिउ देवहिं विसहरहिं ॥ ३ ॥

4

The cowherd in search of the greatest man.

तं मुणिवि गयउ सेट्ठिहे समीउ तहो पुरउ परिट्ठिउ सो विणीउ ।
ता पुच्छिउ सेट्ठिहिं महो पुरो वि किं थक्कउ तुहुं पंजलियरो वि ।
धणयत्तु भणइ भो सेट्ठि ताय एं पोमें पुज्जमि तुज्झु पाय ।
कहि कारणु पुच्छिउ सो कहेइ सरे लयउ पोमु मइं सुरु भणेइ ।
जो वड्डउ तिहुवणि पुज्जि सो वि णउ पुज्जहि जइ मारेमि तो वि ।
इउ सुणिवि ताय चिंततु आउ लइ अप्पहिं पुज्जमि तुज्झु पाउ ।

3. १ J तिहुअणि.   4. १ SN सुणेवि. २ N पंजलि धरेवि.

तुहुं घडुउ जणवयचंदणिज्जु फुल्लेण वि पयँ पुज्जणिज्जु ।
तं सुणिवि सेट्ठि पमणेइ पुत्त महो णरवइ घडुउ चारुचित्त ।
कणि लेवि गयउ सो णिवघरम्मि णिउ दिट्ठउ ता जिणमंदिरम्मि ।
पुव्वुत्तउ सयलु वि कहिवि तासु तुहुं घडुउ पणवइ लोउ जासु ।

घत्ता— तें आयइं पुज्जहुं पाय तुहं फुल्लेण सरोवरलद्धएण ।
तं सुणिवि णरेसरु पडिलवइ महो घडुउ मुणिवरु णिक्कइएण ॥ ४ ॥

5

He worshipped the Jina with the flower with his hands and feet unwashed. Hence he was reborn as Karakanda.

गय सव्व पुरउ ते मुणिवरासु तं फुल्लु चडावहुं असहरासु ।
तुहुं घडुउ मुणिवर वीयराय परिपुज्जहुं पोमें तुज्झु पाय ।
हउं घडुउ होमि ण मुणि भणेइ सव्वहं गरुआरउ जणु गणेइ ।
देवाण देउ जिणवरु पसिद्धु अरिकम्म हणेविणु जो विसुद्धु ।
जो णाणसमिद्धउ सिद्धिपत्तु सो पुज्जहि तुहुं अणुरायरत्तु ।
धणदत्तु सुणेविणु तासु वाणि धोवंतउ ण वि पुणु चरणपाणि ।
जिणु अंचिउ तें पोमें वरेण चिरु मेरुहिं णाइं पुरंदरेण ।
तहो लोयहिं साहुक्कारु दिण्णु भत्तीभरेण मणु जासु भिण्णु ।
तहो एक्कहो फुल्लहो फलइं सो वि चंपाहिवणंदणु तुहुं हुओ वि ।
जिणमहिम विसुद्धिएं जो करेइ सिवकामिणि करयलि सो धरेइ ।

घत्ता— कद्दमइं विलित्तहिं पयकरहिं जं अंचिउ जिणवरु जयतिलउ ।
तें कंडू तुह पए करे हुइय इउ अक्खिउ मइं तुह सुहणिलउ ॥ ५ ॥

6

Past life of Karakanda's parents. Nagadatta and his faithless wife.

भो णरवइ गुणगणहरिय सहो सुणि एवहिं अप्पणहो तणिय कहो ।
इह भरहे अत्थि सावत्थिपुरि जहिं रमइं णिरारिउ विरु सुरारि ।
तहिं अत्थि पसिद्धउ महुरझुणि सिरिणायदत्तु णामेण वणि ।
तहो णायदत्त णामें घरिणि चिंताणलउब्भव सा अरणि ।

5. १ S अणुराएं तुरंतु.

6. १ J इह. २ J रुइ. ३ N सावत्थि.

तहो पासु वणीसरु णउ मुअइ णउ रयणिदिवसु कत्थइं सुयइ।
तें वणिणा ओ परिपालियउ कामिणिकरपल्लवलोलियउ।
वणिणंदणु णरवइ रूढिगउ णियगुणहिं विणीयउ तहिं भयउ।
सो एक्कहिं दिणि बंभणहो सुओ कुंजरकरदीहरपीणभुओ।
घत्ता— फणिदत्तइं सो बंभणसुयउ अवलोयउ पंकयणेत्तियएं।
अणुराउ पवड्ढिउ तहो उवरि मणि चिंतिउ सुललियगत्तियएं ॥६॥

7

Her love advances out of wedlock.

सा जोवइ पुणु पुणु सो कुमारु पच्चक्खु णाइं ससरीरु मारु।
णवकणयवण्ण सिसुहरिणणेत्त ता हूई खणे विवरीयचित्त।
सव्वंगमयणसरसल्लियाहे हिययम्मि ण भावइ किं पि ताहे।
कर विहुणइ रोमंचउ वहेइ तहो पयडी रोमावलि वहेइ।
थण दावइ छोडइ णीविबंधु भणु किं किं ण करइ मयणअंधु।
कुसुमाउहसरणियरेण जित्त णउ संकइ कासु वि चलियचित्त।
परलोयकज्जे उज्जुवमणाहं णउ गुरुवणलोयहं सज्जणाहं।
णउ बीहियं पुत्तहो बंधवासु णउ मायहे लज्जइ पिययमासु।
घत्ता— जो सयलगुणायरु णिउणमइ विणयभाव संजुत्तउ।
कोमलवयणपउत्तियहिं सो किं ताएं ण उत्तउ ॥ ७ ॥

8

The Brahmin boy resists but ultimately succumbs.

तं सुणिवि वयणु कयउच्छवेहिं ता पिहिय सवण करपल्लवेहिं।
विप्फारिवि लोयण सिरु धुणेवि सो जंपइ दुट्ठिय सा मुणेवि।
हा माए माए किं चवहि एत्थु विहलंघल कय मज्जेण जेत्थु।
हउं णंदणु तुहुं महो तणिय माय बोल्लंति हियएं तुह कवण छाय।
गयणयलु व लीला जो वहंतु परियाणहि किं ण वि कुलु महंतु।
सम्माणदाणसम्माणियाए इउ साहसु किमु पइं कियउ माए।
जणणयणसवणआणंदभूय किं माए बुद्धि विवरीय हूय।

४ SJ चालियउ. ५ JS omit this foot and N gives it in the margin.

7. १ S हवेइ; N कहेइ. २ SJ चलइ. ३ N थीहिय.

मं हणिवि वयणु करे धरिवि तावं सो पिच्छलु किउ मयंभिमलाएं ।
घत्ता—हरिहरबम्हपुरंदरहं देवाहं वि तिय खणे मणु हरइ ।
जो माणउ पडियउ ताहे पिडि मइहीणु वरायउ किं करइ ॥ ८ ॥

9

Her faithlessness discovered by her husband who retires
for penance and is reborn as Dhadivahana.

सब्भावें कामुउ सयलु जणु तिय झायइ हियवएं एयमणु ।
जइ अणुमइ पावइ तहो तणिय ता भणहि णारि किं अवगणिय ।
तहे संगइं जासु ण चलइ मई सो लहइ णरेसर सिद्धगई ।
ता एत्तहिं रवि अत्थइरि गउ बहुपहरहिं णं सूरु वि सुयउ ।
बहुवण्णिय संझा सरइ णहु रत्तंबर सा णं गयणवहु ।
तमु पसरिउ बहलउ जाव तहिं पुण्णाय महायणु चलइ जहिं ।
फणियत्तएं मयणइं मोहियएं परिचिंतिवि अंधारउ हियएं ।
सो बम्हणु पुणु अवरुंडियउ अहरुल्लउ छुडु तहे खंडियउ ।
ता ससहरु उइयउ तहिं जि खणे असईयणे दुहु पयडंतु मणे ।
ता वणिणा दिट्ठउ तहो चरिउ वणवासु तुरंतइं अणुसरिउ ।
तउ चरिवि णिसंगउ सग्गि गउ तहिं सोक्खइं भुंजिवि पुणु वि मुउ ।
पुरि चंपहिं णिववसुपालसुओ वसुमइहिं गब्भे दिवसेहिं हुओ ।
घत्ता— जो जणवयवल्लहु जयतिलउ सिरिधाडीवाहणु पीणभुओ ।
परिझाइवि महिहरु पंचगुरु सग्गम्मि परिट्ठिउ अमरु हुओ ॥ ९ ॥

10

The Brahmin reborn an elephant and the faithless wife
a family woman again.

सो बम्हणु परयारहो फलेण संसारि भमाडिउ तं खणेण ।
दुहु भुंजिवि अडविहिं दुप्पवेसे उप्पण्णउ कुंभि कलिंगदेसे ।
सो केण वि कम्में णिम्मिओ वि चंपाहिवणिवकरिवरु हुओ वि ।

8. १ D मइं.

9. १ SJ सुयउ. २ N मयणबहु. ३ N सुण्णाय महीयणु (सुण्णाय being explained in the margin as दुश्चारिणी.) ४ SJD महीहर; N महाहर.

परपुरिहु रमेप्पिणु णायदत्त संसारमहण्णवदुहइं पत्त ।
एत्थत्थि भरहे पुरि तामलित्ति जोयंतु ण सुरवइ लहइ तित्ति ।
वसुमित्तु ताहे वणि अत्थि साहु सो णायदत्तघरिणिएं सणाहु ।
एक्कहिं दिणि सुहइं रमंतयाहं दुइ धूयउ जायउ तम्मि ताहं ।
पहिलारी णामें धणमइ वि पुणु दुइज्जी णामें धणसिरी वि ।
घत्ता— णालंदणयरि धणदत्तु वणि धणमित्ता गेहिणि तहो सुयउ ।
धणपालु णाउ वंदियणिरउ धणवइकंतु पढमहिं हुयउ ॥ १० ॥

11

She loses her husband and takes to religious ways.

कउसंबिणयरि वसुपालु सेट्ठि वसुमइ तहो गेहिणि जणियतुट्ठि ।
वसुदत्तु पुत्तु तहो हुउ जियारि जिणपायपोमअणुरायकारि ।
तहो दिण्णी धणसिरि गुणकरंडि जयणाहहो ईसहो णाइं चंडि ।
तहु लीलइं सुहइं रमंतयाहं वहु दिणइं गयइं भुंजियसुहाहं ।
ता एक्कहिं दिणि णिट्ठुरकरेहिं वसुमित्तु णियउ जमकिंकरेहिं ।
वइराएं ता कउसंबियाहे गय णायदत्त घरु णियसुयाहे ।
धणसिरियएं कुवलयणेत्तियाएं वयहीण जणणि जाणंतियाएं ।
जिणमंदिरु णीय तुरंतियाएं मुणिचरणसरोरुहभत्तियाएं ।
देवाविय णिसिभोयणविरत्ति मा भुंजहि भोयणु माए रत्ति ।
तं[1] सुणिवि जणणि पडिलवइ पुत्ति वयणियमहो केरी दिव्वजुत्ति ।
मुणिचरण णवेप्पिणु णयसिरेण सा लेवि महासइ णियमणेण ।
घत्ता— संसारहो तारणु रोयहरु गुणणियरकरणु जाणंतियएं ।
जं किं पि पयासिउ णिसिविरमु तं लइयउ धणसिरिजणणियएं ॥ ११ ॥

12

She was reborn as the daughter of king Vasupala who threw her in the Jumna.

ता णायदत्त एक्कहिं दिणम्मि गय धणवइगेहहो सा खणम्मि ।
तहिं दिवह वहुय अच्छंतियाहे गुरुदुहियएं णिसिवउ भग्गु ताहे ।
अह तहे वउ भग्गउ एक्कवार तह तिण्णिवार भग्गउ सुतार ।

11. १ N adds before this in the margin ण वि जणणी तहि याणंतियाएं.

पुणु चउथियघारहे णायदत्त घणसिरिहे गेहु गय विमलचित्त ।
ता णायदत्त अमदूयएहिं कालें सा णीय तुरंतएहिं ।
कउसंबिएं वसुपालहो णिवासु मणभामिणि वसुमइ अत्थि तासु ।
पुणु णायदत्त तहो तणिय धूय उप्पण्णिय सा अइसइसरूय ।
तहे तणए जम्मे वसुमइ वि माए वइयाहिं गहिय करतणुविपाए ।
तें राएं छुहिवि मंजूसियाहे लइ घल्लिय पुणु जउणापवाहे ।
घत्ता— सा जउणहे सोहइ कसणजले रयणेहिं विणिम्मिय उज्जलिया ।
णं णाइणिमत्थएं अमलमणि णियथाणहो होंती संचलिया ॥ १२ ॥

13

She turns out to be Padmavati, Karakanda's mother.

कट्ठाण विणिम्मिय अवर जा वि तहे मज्झे छुहइ गुप्पविय सा वि ।
णिच्छेदिय सुंदर जा घडीय सा वूढमाण गंगहिं पडीय ।
उल्लोलहिं कत्थएं पडिखलंति भमणम्मि पडिय कत्थइं चलंति ।
अइउज्जुव कत्थइं परिवहेइ जलजाणु णाइं सायरे सहेइ ।
सा दिवसहिं कुसुमउरम्मि पत्त तहिं मालिणि अच्छइ कुसुमदत्त ।
गय गंगहे सा पउ अणुसरंति मंजूस दिट्ठ ता ताएं जंति ।
सा कड्ढिवि णियघरु गइय लेवि अइतुट्ठपहिट्ठइं थियइं बे वि ।
उग्घाडिवि जोयहिं सा वि जाव सुय दिट्ठी मणिकंचलइं ताव ।
सा दिवहहिं पुणु जोव्वणे चडीय तुह जणणहो पुणु दिट्ठिहे पडीय ।
पोमावइ णामें जणपसिद्ध तणुछायसलोणी अइसणिद्ध
सा परिणिय जणणइं तुह तणेण तहे गब्भे परिट्ठिउ तुहुं खणेण ।
घत्ता— तहिं अवसरे सा करिवरि चडिवि परिभमियउ पट्टणु ताइं फिर ।
चिरमोहु वहंतइं कुंजरेण सा णीय तुरिय भयवेविर ॥ १३ ॥

14

Previous births of Madanavali and the Khecara who had temporarily abducted her.

सा छुट्टिय दुक्खें कह व तासु उज्जाणहो गय भीसावणासु ।
मालियइं केण णियघरहो णीय तहो घरिणिएं ता कालि खणिण कीय ।

13. १ J रूपविय. २ DN कंचणइं.

दुक्खाउर पेयवणम्मि पत्त तहिं जायउ तुहुं मइं कहिय वत्त ।
सुणि एवहिं मयणावलिहे वत्त जीवाण होइ विसमिय भोवेत्ति ।
पारावयकुले जा लद्धजम्म पाराविय सा हुय णयणरम्म ।
दहिऊरु कुरु पंजरे चरंति जा रमणइं सहुं अच्छइ रमंति ।
तावायउ विसहरु परिभमंतु भीसाणणु णं पत्तउ कयंतु ।
तें पायहिं धरियइं बे वि ताइं पइं करुणइं धाविय रक्खियाइं ।
णवयारइं सा उप्पण्ण एह तव उवरि णरेसर बद्धणेह ।

घत्ता— पारावउ अहि खेयर वि हुय णवयारइं लद्धइं मुणिवरहो ।
अहिखयरइं रोसें तुह वहुय णिय हरिवि तुरंतइं णियघरहो ॥ १४ ॥

15

Padmavati comes and requests the sage for religious instruction.

जं पुच्छिउ णरवइ किं पि पइं तं अक्खिउ णियसत्तीए मइं ।
तं सुणिवि णरेसरु विंभियउ तवचरणु मणेण विचिंतियउ ।
पोमावइ एत्तहिं आय तहिं मुणि धम्मु पयासइ ललिउ जहिं ।
पुणु वंदिवि भत्तिएं णयसिरेण बोल्लाविवि णंदणु कलसरेण ।
ता पुच्छिउ मुणिवरु णाणदेहु थीवेउ णिहम्मइ जेण एहु ।
को वि अम्हहं सामिय भणु विहाणु दुहणरयणिवासहो गुरुपिहाणु ।
संसारमहण्णवसंकियाहं उवभोयणिवेहसुहछंडियाहं ।
करुणेण जईसरु दुक्खियाहं सुहसंपइविहि अक्खेइ ताहं ।

घत्ता— पडिवइं आइ करेवि तहिं उववासइं पुत्ति सया कराहि ।
हियइच्छिय सो सुहु अणुहवइ सुरसेज्जहिं लीलए रइ करइ ॥१५॥

16

Efficacy of fasts.

पडिवइं उववासिएं पढमु सग्गु वीयाइं दुइज्जउ देववग्गु ।
तइयाइं तइज्जएं सग्गि वासु चउथीएं तुरीयइं सुहणिवासु ।
पंचमि तह पंचमि सुक्खु देइ सग्गम्मि छट्ठि छट्ठीएं णेइ ।
सत्तमउ सग्गु सत्तमिएं जाइ अट्ठमएं सग्गे अट्ठमिएं भाइ ।
पुणु णवमिएं णवमउ देवलोउ परिपावइ दहमिए दहमे भोउ ।

14. १ SJ विभत्ति २ J धाइय.   15. १ S णिवडु.

एयारसि एयारहमि सग्गे दोवालसि बारहमम्मि वग्गे ।
तेरहमउ तेरसि पायडेइ चउदहमउ चउदसि संघडेइ ।
पण्णरसमु पुण्णिम दक्खलेइ सोलहमउ तासु जु उज्जवेइ ।
घत्ता— अह पाणाहारइं जो करइ जिणपुज्ज करेविणु मणहरिय ।
सोवाणहिं एयहिं खणे चडिवि सिवकामिणि णिच्छउ तं सरिय ॥१६॥

17

Completion of a fast.

जो विहाणु चारुचित्त उज्जमेइ भावजुत्त ।
सेण्हएण[1] रत्तएण दिव्वएण वत्थएण ।
सोक्खवीहि अंचएवि कुंभु अग्गए थएवि ।
सो वि वत्थकोरएण पंगुरेवि सुंदरेण ।
अप्पिऊण सव्वएहिं पुजिऊण केणएहिं ।
तेत्थु पोथउ ढोरेवि तूरएण जागरेवि ।
चारुपत्ति दाणु देवि पोत्थयाइं पूजएवि ।
ण्हाविऊण देवदेउ आयरेहु तुम्ह एउ ।
घत्ता— चंदोवा सोलह जिणभवणे धय देविणु किंकिणिरवमुहलॅं[2] ।
एहो वयहो उवासइं मणहरहो पावेसहि वंछहि सुह सयलॅं[3] ॥ १७ ॥

18

The story of Sumitra who was reborn a boy.

पुणु ताएं पपुच्छिउ मुणिवरिंदु पेयकमलहिं[1] पाडिउ जें सुरिंदु ।
हो मुणिवर कहिं इउ कियउ केण को पत्तउ एयहो वयफलेण ।
तं सुणिवि मुणीसरु भणइ एव मणि संसउ फिट्टइ ताहे जेव ।
उज्जेणीरायहो पुत्तियाएं मणि गहिउ सुमित्तएं धुत्तियाएं ।
उववासें पहिलएं सा मुया वि घरे विप्पहो उज्जेणिहिं हुया वि ।
दुइघडियहिं पालिवि इउ विहाणु थीवेउ हणेविणु दुहणिहाणु ।
गब्भम्मि हुयउ तहो जणणणासु जणणीएं कियउ सुहु सयलु तासु ।
एक्कहिं दिणि कलहु करंतियाएं णीसारिउ णंदणु जणणियाएं ।

17. १ DJ णण्हएण. २ SJ मुहलु. ३ SJ सयलु.

18. १ J reads पय पाडिय कमलहिं.

घत्ता— गउ रूसिवि बाहिरि पट्टणहो सो रयणिहिं जुण्णएं मढे वसिउ ।
तहिं आयउ विज्जाहरिणियरु ते देक्खिवि सो मणि उल्लसिउ ॥ १८ ॥

19

Good fortune of the boy.

तहो अंचले लग्गउ सो खणेण सव्वाउ पणट्ठउ तहो भएण ।
तहो करयले चडियउ तं जि चीरु पुणु वलिवि समागउ घरहो वीरु ।
आणंदु कियउ जणणीएं तासु तं लेविणु गय घरु वणिवरासु ।
तं लयउ वणीसें देवि दव्वु तें अप्पिउ रायहो अंसु भव्वु ।
सो पुच्छिउ राएं अवरु अत्थि जइ आणहि ता तुह देमि हत्थि ।
तें कहियउ णंदणु बंभणासु सो वयिउ आणइ देव वासु ।
सो पेसिउ राएं दव्वु देवि कारोहणे गउ बम्हणु वलेवि ।
टेवंती[1] कसी णिवकरेण तहिं दिट्ठी रक्खसि ताव तेण ।

घत्ता— जाणेविणु रक्खसि बम्हणइं सिरि लउडउ लीयउ तहे तणइं[2] ।
कर जोडिवि रक्खसि बम्हणहो भयकंपिर अग्गइं तहो भणइ ॥१९॥

20

The king's minister becomes jealous of the boy and devises means to get rid of him.

अवराहइं किं पि ण मइं कियाइं तुहुं कुवियउ अम्हहं उवरि काइं ।
बोलंतउ बंभणु तहे ण भाइ घउ लउडउ रक्खससयइं खाइ
णिट्ठुरियणयण भयकंपियाइं तहो चलणहो लग्गि तुरंतियाइं ।
मा मारहि सामिय संवरेहि तं करमि सव्वु जं तुहुं भणेहि ।
तें ताहे कराविउ रूउ रम्मु ता तेण णीय अप्पणउ हम्मु ।
मा कप्पइ मग्गिवि बंभणेण तं अप्पिउ रायहो तक्खणेण ।
तं पेक्खिवि तुट्ठउ राउ तासु अइ दिण्णउ पवरु पसाउ तासु ।
सो देक्खिवि भट्टु महंतएण तहो पाणणासु चिंतिउ मणेण ।

घत्ता— तें मंतिए जाइवि खणे भणिया तहो रायहो राणी वल्लहिया ।
आणावहि वग्घिहे दुद्धु तुहुं ता ताएं वि सेज्जा खणे गहिया ॥ २० ॥

19. १ J देवंती; DN येवंती. २ D णतए.

21

One device fails; another is tried.

एह वत्त सुणेविणु राणियाहे गउ राणउ तुरियउ पासु ताहे ।
तं कहियउ ताएं णरेसरासु तें दिण्णउ पेसणु दियवरासु ।
घरि आइवि रक्खसि तें दिएण किय बग्घि संकडी तुरियएण ।
घरि णीय णरिंदहो बम्हणेण सा अप्पिय बग्घिणि तक्खणेण ।
तहे दंसणे जणवउ सयलु णट्ठु इहे मंति दुहइ तुह देव सुट्ठु ।
भयभीयएं मंतिएं भणिउ राउ णिव कज्जु ण दुक्कइं एह जाउ ।
तहिं मंतिएं मंतु करंतएण पुणु राणिय भणिय तुरंतएण ।
बोल्लंतउ जलु आणावि देवि एहु णावइ तिम करि गउ वलेवि ।
घत्ता— ता भणिउ ताएं णिव सुणहि तुहुं बोल्लंतउ लइ आणेवि जलु ।
तं सुणिवि दिएसरु तें भणिउ एहुं पेसणु केरउ तुज्झु छलु ॥ २१ ॥

22

The Brahmin dies with austerities and is reborn as Arjuna.
Padmavati accepts the vow.

तं रक्खसि आणिय जलु करेवि बोलाविउ णिवअग्गएं धरेवि ।
तं भणइ महंतउ राणिया वि हउं भक्खउं णरवइ दुइजणा वि ।
इउ सुणिवि णरिंदहो चोज्जु जाउ तं सयलु दिएसरु पुच्छियाउ ।
तें कहियउ मंतिहे तणउ कम्मु णीसारिउ राएं सो अहम्मु ।
तें राएं बम्हणु कियउ मंति तहो णयरहो लोयहो होइ संति ।
ता एक्कहिं दिणि भट्टो वि चारु तउ करिवि गयउ सो सग्गदारु ।
उप्पण्णउ अज्जुणु होवि सोइ फलु एहउ पुत्ति विहाणे होइ ।
तं गहियउ ताइं तुरंतियाएं पुणु कियउ जिणेसरभत्तियाएं ।
घत्ता— तहो वयहो फलेण वि दुद्धरइं थीलिंगु हणेविणु मणहरिय ।
सण्णासु करेविणु पुणु मुइय सा तुरिउ सग्गु खणे अणुसरिय ॥२२॥

23

Karakanda transfers the kingdom to Vasupala and retires for austerities.

ताव तहिं करकंडहो णिवासु तं सुणिवि पवड्ढिउ दुक्खु तासु ।

21. १] अइ. २] अदु.

जिणचरणलग्गु दुक्खाउ भीउ संसारहो उवरि विरत्तु धीउ ।
दुहजम्मणमरणपरंपराएं चिरु कवलिउ हउं दुक्कियवराएं ।
ता भणिउ भडारउ करुणभाउ जिणपडिमहो लग्गउ मज्झु पाउ ।
तहो दोसहो महो पच्छित्तु देहि इउ दुरिउ खणद्धें खयहो णेहि ।
मोक्कल्लि भडारा तउ करेमि कोहाइमहाभड जइ हरेमि ।
पडिवण्णउ मुणिणा करुणएण वसुपालहो देविणु रज्जु तेण ।
संसारमहादुहखिण्णएण तवयरणु लयउ करकंडएण ।
उप्पाडिय कुंतल कुडिलयंत णं कम्मभुयंगम सलवलंत ।
तिणसमउ गणिवि अंतेउराइं परिहरियइं अंगहो अंबराइं ।
घत्ता— जा तेण वि लइयउ तवचरणु सामंतमंतिमहि परिहरिवि ।
ता पुरवरि अक्खिय वत्त खणे दुहभरियइं केण वि पइसरिवि ॥ २३ ॥

24

All his queens also take to religious austerities.

ता उट्ठिय तुरियउ संवरेवि मयणावलि माला परिहरेवि ।
रइवेय पधाइय उरु हणंति कप्पूरकरंडउ तिणु[1] गणंति ।
कुसुमावलि कुसुमइं विक्खिरंति[2] रयणावलि रयणइं णउ धरंति ।
मणि छंडिवि चलिय अणंगलेह खणे मंददेह हुय चंदलेह ।
सव्वाउ पधायउ वहुवडाउ मुणिअग्गएं हुउ णिवलंपडाउ ।
णिउ देक्खिवि ता उवसमु गयाउ कर मउलिवि सव्वउ तहिं थियाउ ।
परिपुच्छिउ मुणिवरु देहि तिक्खु[3] वउ सामिय अम्हहं चरहुं दिक्खु[4] ।
मोक्कल्लिउ मुणिणा ताव तेहिं वउ लइयउ वम्महु हयउ जेहिं ।
घत्ता— तउ घोरु करेविणु दुद्धरउ सव्वाउ गयउ सुरपुरवरहो ।
करकंडु सरंतउ जिणु हियइं विहरंतउ गउ देसंतरहो ॥ २४ ॥

25

Efficacy of Panca-kalyana-vidhana.

पुणु तेण भोयणिव्विण्णएण संसारमहण्णवखिण्णएण ।
अण्णाणु पणासइ जें थिएण मणु णिच्चलु थक्कइ जें किएण ।
बलएव णरायण णर सधम्म जें हवहिं महाबल मणुयजम्म ।

24. १ N तिणि गुणंति. २ SJ विक्खिरंति. ३ DJN तित्थु. ४ DJN दित्थु.

देविंद फणिंद णरिंद राय जं कियएं होहिं जिण वीयराय।
कल्लाणइं सयलइं जं घडंति वरकेवलदंसणे जं चडंति।
जं कामएव मणहरण होंति गुणणिहिलसमुद्दहो पारु जंति।
मलरहिउ सदंसणु जं वहंति णिव्वाणविलासिणि लहु लहंति।
दुहणरयणिवासहो जं पिहाणु जं लद्धएं केवलु लहइ णाणु।
घत्ता— णामेण पसिद्धउ भुवणयले पणकल्लाणविहाणु णिरुत्तउ।
केवलणाणिहिं महरिसिहिं जं सव्वविहाणहं तिलउ पउत्तउ ॥२५॥

26

Manner of performing the Panca-kalyana.

जं कियउ आसि चक्केसरेण सण्णायसिरेण।
जिणण्हवण पंच घियदहियएहिं पयघडसएहिं।
अच्छंतइं दिणयरे करिवि तिण्णि रयणीहिं दोण्णि।
जयरयणकरावलितूरएहिं महिपूरएहिं।
गब्भावयारु कल्लाणु तेण सुपसण्णएण।
कसणम्मि पक्खे भद्दवइं मासे पडिवएं पयासे।
उववासिउ चारुचरित्तएण सिद्धिहे कएण।
किय किरिया रयणिहिं सिद्धभत्ति चारित्तभत्ति।
तह पच्छएं किय तें सत्थभत्ति णासियभवित्ति।
पुणु दिण्णउ काओसग्गु चारु विहिं सयहिं फारु।
तह पचमि दिणि जम्मावयारु वउ कियउ सारु।
पुव्वुत्तिय किरिया मणहरीय किय गुणभरीय।
उववासु करेविणु अट्ठमीहिं दुहणिट्ठवीहिं।
णिक्खवण जोयभत्तीसमेय किय किरिय सेय।
पुणु दहमिहिं किरिया केवलीय सा तेण कीय।
पुव्वुत्तिय सुयभत्तिएं समाणु सुहसयलठाणु।
चउदसि उववासिवि आयरेण गुणसायरेण।
विउसग्गहिं अट्ठहिं विप्फुरंति गुणगण धरंति।
पंचमकल्लाणहो अणुसरीय सा किय किरीय।
अंतिमउ जाउ किउ विहुसएहिं अट्ठुत्तरेहिं।

25. १ Folio No. 60 of D containing the portion from here to line 4 of kadavaka 28 is missing.

घत्ता— तं तेण वि कीयउ वयतिलउ हियएं वहंतइं परमरसु ।
जो अवरु वि कीरइ णिउणु जणु सो महिहिं भमाडइ णिययजसु ॥२६॥

27

Karakanda attains the highest heaven.

तउ घोरु करेविणु सो गुणालु णाणातरुमूलहिं किउ तियालु ।
तोडेविणु माया माणु मोहु णीसारिउ दूरहो तेण लोहु ।
पंचिंदियजं ता संवरेवि मणवयणसरीरइं तणु करेवि ।
पालेविणु संजमु दुविहु सो वि परमप्पउ हियवएं परिकलेवि ।
झाणाणलें आलिवि कम्मरुक्खु सिविणे वि ण दीसइ जित्थु दुक्खु ।
तिणणिवहसमाणइं कंचणाइं सम भाविवि वासी चंदणाइं ।
परिहरियइं कामुक्कोयणाइं णासग्गे णिवेसिवि लोयणाइं ।
णिज्जुंजिवि अप्पउ परमणाणि कलरहियएं णिम्मलणहसमाणि ।
घत्ता— णियरूउ लहेविणु सो णियइ फेडिवि कम्मणिबंधणइं ।
सव्वत्थसिद्धि संपत्तु खणे कणयामरमुणिवरवयफलइं ॥ २७ ॥

28

Author's eulogy.

चिरु दियवरवंसुप्पण्णएण चंदारिसिगोत्तें विमलएण ।
वइरायइं हुयइं दियंबरेण सुपसिद्धणामकणयामरेण ।
बुहमंगलएवहो सीसएण उप्पाइयजणमणतोसएण ।
आसाइयणयरि संपत्तएण जिणचरणसरोरुहभत्तएण
अच्छंतइं तहिं मइं चरिउ एहु धर पयडिउ भवियणविणउ णेहु ।
मइं सत्थविहीणइं भणिउ किं पि सोहेविणु पयडउ विबुहु तं पि ।
परकज्जकरणउज्जुयमणाहं अप्पाणउ पयडिउ सज्जणाहं ।
कर जोडिवि मग्गिउ इउ करंतु महो दीणहो ते सयलु वि खमंतु ।
घत्ता—जो पढइ सुणइ मणि चिंतयइ जणवएं पयडइ इउ चरिउ ।
सो णरु भुवणहो मंडणउ लहइ सकित्तणु गुणभरिउ ॥ २८ ॥

28. १N ends here, the last leaf being missing.

29

The author eulogizes his patron.

जो णवजोव्वणे दिवसहिं चडियउ अमरविमाणहो णं सुरु पडियउ ।
कणयवण्णु अइमणहरगत्तउ जसु विजवालु णराहिउ रत्तउ ।
धम्ममहातरु सिंचिय अप्पुणु जो विजवालहो णं मुहदप्पणु ।
जो अरि णिहणइ दुस्सह लीलइं जसु मणु रंजिउ कुंजरकीलइं ।
बंधवइट्ठमित्तजणरोहणु णिवेभूवालहो जो मणमोहणु ।
दीणाणाहहो जो दुहभंजणु कण्णणरिंदहो आसयरंजणु ।
जो बोलंतउ णिव [1]संबोहइ जो ववहारइं णरवइ मोहइ ।
जो गुरुसंगरि अइसयधीरउ जो जणपयडु ण कायरहीरउ ।
जो चामीयरकंकणधरिसणु जो वंदीयण सहलउ करिसणु ।
जो जिणपायसरोयहं महुयरु जो सव्वंगु वि णयणहं सुंदरु ।
जो कामिणिहिं मणम्मि ण मुच्चइ जो जणसीलतरंगिणि उच्चइ ।
कित्ति भमंतिय कह व ण थक्कइ जसु गुण लिंती सरसइ संकइ ।
तहो सुय आहुल रल्हो राहुल मुणिकणयामरपयउव्वाहुल ।

घत्ता— तहो अणुराएं इउ चरिउ मइं जणवइं पयडिउ मणहरउ ।
तें वंधवपुत्तकलत्तसहु चिरु णंदहु जा रविससि हरइं ॥ २९ ॥

इय करकंडमहारायचरिए मुणिकणयामरविरइए भव्वयणकण्णावयंसे पंचकल्लाणविहाणकप्पतरु-फलसंपत्ते करकंडसव्वत्थसिद्धिलाहो णाम दहमो परिच्छेउ सम्मत्तो ।

॥ संधि ॥ १० ॥

29. १ J णिय. २ SJN सइ.

TRANSLATION OF KARAKAṆḌACARIU

CHAPTER I

1. I recall to mind the feet of the most gracious *Jina*, the destroyer of Cupid, dweller of the city of salvation, the sun that removes the darkness of sin, who rests in the highest abode and is absolved from death. Victory, oh God, the giver of the matchless happiness of salvation, and served by the rulers of gods, serpents and men. Victory, oh seer of the other end of the ocean of knowledge, who has brought the most deserving to the path of salvation. Victory, oh charm for overpowering the snake of *Karma*, the root of all incantations, the allayer of the ghost, the mind. Victory, oh sole asylum of people lying in the four forms of life and remover of the mass of miseries of the good men who are warless. Victory, oh royal swan of the lake of restraint, praised by the swanlike wise men. Victory, oh ample water to the fire of wrath, dispeller of darkness and holder of supreme knowledge. Victory, oh dweller of the heart of eternal bliss, waited upon by a hundred *Indras*, and abode of happiness. Victory, oh sun (lit.-friend of the lotuses) to the lotuses in the form of the deserving, having lovable virtues, and the rich ocean of the nector of self. Victory, oh God, the stainless, destroyer of the fear of worldly existence, ornament of the great mansion, the world. May the desired fruit be of the man who bows to your feet or recalls them to mind.

2. Bearing in mind *Saraswati* of divine speech, as well as the feet of the learned *Mangaladeva*, I narrate the life of king *Karakandu* pleasing to the ears of men, sweet, graceful, endowed with the gem of prosperous acts, well-known and brimmed with multitudinous excellences. Though the wicked are exceedingly perverse, though the people are tasteless and sullied in their mind, though I know no grammar or metre and am

dull in crossing the ocean of scriptures, though graceful speech does in no way flow forth, though I fight shy of the learned, though I did not sit at the feet of poets and though I sullied my fame by the company of the stupid, still, whatever fruit has accrued to me by recalling to my heart *Siddhasena*, worthy *Samantabhadra*, *Akalamkadeva* the ocean of the water of scriptures, *Jayadeva*, the large-minded *Svayambhū* and the honourable *Puspadanta*, the abode of the goddess of speech, and by paying my respects to them, from that I express the theme of my heart full of interest and devoid of unpleasantness. Here there is no simulation.

3. In this *Jambudvīpa*, the foremost of the continents, the lamp of the islands, marked by the *Jambu* tree, girt up with the surrounding briny ocean and measuring a hundred thousand *Yojanas*, there is the vast and prosperous *Bharata* country shining with the rivers *Gangā* and *Sindhu*, the depositary of the jewels of the earth consisting of six parts and beautiful like the mine of gems (i. e. the ocean). Here is the pleasant *Anga* country as if the lady earth had put on a divine apparel; where lotuses have blossomed in lakes like eyes on the face of the earth; where the divine-bodied *Yakshas* having their affection fixed on the beauty of the farmers' wives, do not move off; where fields of paddy are protected by girls by enchanting the flocks of deer with their music, where travellers rid themselves of the fatigue by feasting upon grapes and sleep happily on earth lotuses and where the row of lotuses in the waters of canals looks extremely beautiful as if the earth were smiling. In that pleasant country, full of corn and gold, there is the attractive city by name *Campā* lovely to the eyes of people, the best on the surface of the earth and abounding in all excellences.

4. It is surrounded by a moat full of water like the earth looking beautiful with the ocean. With lofty and white (mansions painted with) Kāsisa, it is as it were, touching the sky with hundreds of arms; where lofty Jina-temples look beautiful as if they were pure, unbroken heaps of merit; where silk-banners are shaking on every house as if white serpents were gliding; which is resplendent with the rays of five-coloured gems as if a handful of flowers had been offered by Cupid: which is beautiful with picture-houses like fascinating aerial cars of gods; and which looks beautiful with streaks of saffron as if declaring itself to be the battle-field of Cupid. There are red lotuses on earth as if it declares to be holding hundreds of

fruits (?). By the divine virtue of the Jina *Vasupūjya*, the lustful persons were not overpowered by love. There ruled king Dhāḍīvāhana who shattered his enemies and was an elephant to the tree of arrogance, who was endowed with fine arts and virtues and was devoted to his superiors.

5. He bore the yoke of the great car of virtue and was a shelter to the helpless, the poor and the miserable. By his fame the surface of the earth was whitened; by his largess all people were pleased. Gods sing his virtues and the enemies walk about terror-stricken. The goddess of speech adorns his lotus-like mouth, the goddess of wealth resides in his spacious bosom. His hand stretches forth to give wealth*, but never wields the arrow for the destruction of the living. Being struck with his commands the deer become maimed and do not roam about on earth. He was full-faced to the good; terrible, with knitted eyebrows, to the wicked. His mind was dyed in the colour of virtue and was never, for a moment, dipped in sin. His heart was deep like ocean, steady like *Meru* and wide like the sky. To him his attendants were loyal being pleased by his virtues. He became an ornament of the world.

6. One day *Dhāḍīvāhana* made an excursion to *Kusumapura*. There the king saw a beautiful *girl* brought up by a gardener. Seeing her so attractive, the good king became stricken with love which aroused his passion. Being afflicted by the heat of the fire of separation, the king inquired of a certain man " Tell me, oh friend, whose daughter she is, a veritable fruited branch of the tree of Cupid ". The man then told the facts to the king that the beautiful person was the daughter of the gardener. The gardener *Kusumadatta* was then summoned and the stoutly built man was asked hesitatingly " Is she your daughter or of somebody else; kindly tell me. " He told the king, the moon on earth " My wife Kusumadattā found her in a box in the very deep current of the Ganges. "

7. The very moment, the gardener, bearing the responsibility of virtue, took the box and speedily showed it to the king (saying) " Oh lord, served by men, she was placed in this. It is not known, sir, whose daughter the girl was ". The king, who had reached the ocean of knowledge, examined it and found in it a golden finger-ring imprinted. Then he read

* There is a pun on the word '*dhaṇu*' meaning wealth or bow.

the beautiful letters " This girl is the daughter of a king, She was born the very mansion of Cupid, the daughter Padmāvatī of *Vasupāla* the king of *Kausāmbī*, of spreading glory ". Knowing this the king, who had already felt attached, instantly married her who could shake off his woe.

8. Then the king, having given good wealth to the gardener and being accompanied by her who was endowed with a lustrous body, feeling satisfied, came to his palace with great rejoicings. There the two lovely ones indulged in sports with satisfaction. One night, the wife, in sleep, saw a monstrous, rutting elephant with its trunk raised up. Getting up, she reported to the king " Look, my lord, I have seen, during night, a desirable elephant approaching ". Hearing those words and considering it as an omen, the king told her its bearing " There will be a son born to you, an ornament of the family, a delight to the mind of the people and destroyer of the wicked ".

9. While she lived in the company of her lord, in the course of the happy days, it so happened that an unprecedented shadow became manifest on her body. The bright cheeks became pale. The pearl-necklace, having its brilliance set at nought by the majesty of the breasts, no more adorned her bosom, but in turning round it made the mouths (nips) of those breasts dark like collyrium as a wicked person becomes prideless towards the best of the qualified when his head is bent down in a combat. The three folds vanished in a moment with shame as if through the fear of the child. Her gait became slow due to the burden of the belly, and weariness increased along with sloth and yawning. Thus (the child) quickened developing these symptoms of pregnancy over the whole body of the mother. A pearl garland was then tastefully strung which surpassed the lustre of the sun and the moon*. Seeing the queen, pre-eminent in the world, like this, the king made rejoicings. At this occasion, on one bright day, a longing arose in her mind.

10. Afflicted by it the resolute and sportive lady would not talk or indulge in any pastime. " How should I fulfil the longing of my heart " ? She fell on the ground at the very moment. Seeing her, the good king

* The line is more significant in its applied sense, i. e. the passage is composed in the *Mauktikadama* metre.

inquired " what is the cause of your affliction ? What ailments are there in your body on account of which you do not make a reply, oh courageous lady " ? Then, putting up with her trouble, she made an answer to the gracious king who had satisfied the gods " What is the good of my telling it to you, oh king, why my ample body has shrunk in half a moment. I have a longing, oh lord of men, which is never attainable by men. In drizzling rains, dressing myself as a man and mounting on the mightiest elephant in your company, oh lord of men, I would go round the city including the principal gatway. This is in my heart. If it is not accomplished, then I die even now ".

11. " Is it this desire that you have in your heart, oh darling " said the king smilingly; " I thought it was some cause, proceeding from me, that was giving you trouble. How great have you counted it, oh charming lady, do not wear out your body in vain. " Then the resolute lady says " During summer, when terrible forest-conflagrations rise up, where can a cloud be, my lord ? It is not possible, oh illustrious one. " Then the king, considering it in his mind, thought of the deity *Megha-kumāra*. The latter came because of his long attachment, having assumed the form of a cloud. When the sky became overcast by him, it began to drizzle. Then the king said to the lady who was easy at heart ' Look at the dark cloud; quickly put on your dress, suitable for sport, and make your heart courageous, oh madam ".

12. Then the king got ready a fat, brilliant elephant, and having ordered trumpets to be blown and auspicious songs to be sung and having decorated it and presented it before his wife, the gracious king got her mounted on its back. The lord of men, in company of her, shone forth on it as if he was the lord of the gods. Then, sweet wind, blended with sandal, began to blow and the mass of clouds gently sent forth a spray of water. Then the memory came and the *Vindhyas* flashed forth in its mind; so the vicious elephant, excited at heart, ran off to Kalinjara. People ran after it but it could not be overtaken and it passed out of the town.

13. When the elephant was flying, heading for the forest, the queen, being looked at, said to her husband-- " My lord, oh lord, get down; do not die for my sake. In your survival the kingdom will survive; in your presence righteous deeds will prevail; in your life all people will live, in your existence the pleasures of life will exist. Return to the city, oh king;

let the elephant take me away". Hearing that, the king caught hold of a tree and jumping off, came back instantly to the city with anxiety. In the mean while the irresistible elephant took her away further. The elephant, as it went on, came to a lake where it entered into deep water. Then that wife of the king,resembling a heavenly damsel, jumped in to the water with a trick.

14. Bearing deep sorrow in her heart, the highly virtuous lady, leaving the lake, went into the forest. There she saw a garden with decaying trees, deer-less and sapless like salvation devoid of passion and feeling. There, as she rested under a tree, the pleasure-garden blossomed up and became fruitful. Then some one reported the wonderful happening to the gardener incharge, in *Dantipur* " Listen, oh gardener, to my words; an unprecedented brilliance is visible to-day in the forest. The *Bakula* the *Campaka* and the mangoes have blossomed and all creeper-bowers have become green. Even the good trees that bear fruit in different seasons are bending with their crop of fruits. Swarms of bees, greedy of the fragrance, are humming, as if the forest-beauty is enchanting pure notes. Has spring arrived in that forest so that it appears so beautiful to my mind" ? Hearing that, the forest-guard went there in a moment where the spring had manifested itself. Then, seeing that forest so lovely, the man was thrilled with joy for a moment and then he argued in his mind " Surely this has blossomed through no good luck of ours. "

15. The forest-guard wandered through the forest; he looked for the cause of the affluence of the forest. Then wind, mixed with fragrance, blew as if the richness of the forest was declaring its nature. The guard went by the smell, by the way the wind was coming. He saw the heavenly damsel under the tree as if the forest-deity was shining forth in all her grace. He then thinks " She is not an ordinary woman; of divine body, she is extra-ordinary in appearance. " He then called her out addressing her as his daughter and raised her up by catching hold of the palm of her hand, "Why are you waiting here, sour at heart, oh daughter; come quick to my home. " Hearing his words, delightful to the ears, the lady walked up to his house. While she lived in the gardener's house, *Kusumadattā* thought in her heart, " This woman, seen by him there, is extra-ordinary. Is she a *Kinnarī* or a *Vidyādharī* (classes of demigods) ? She is lovely to the eyes, the best of women, fair coloured like *Campaka* and brimmed with virtues.

16. The richness of her personal beauty is very splendid. The sun and the moon are, as it were, moving in the form of her nails. Her legs are like the plaintain tree which emulates her whole body (?). Thinking its trunk no good the lord of elephants has, as it were, resorted to the high peak of *Meru* The mountain of the gods (*Sumeru*) thought it to be harder and so has followed the tender bodied at her hips. The ampleness of her hips is attractive as if Cupid has made it so, thinking it to be his home. The depth of the navel has, as it were, been given to her by the ocean calling her his daughter› Her large, protruding breasts, with scratches, look like the frontal globes of an elephant with fresh wounds. How can I describe the shapeliness of her creeperlike arms accompanied by the beauty of the leaf-like hands. The line of teeth is resplendent as if imitating the pomegranate seeds. Not tolerating the elevation of the nose, the lip has assumed redness. The pupils in the white and dark eyes look beautiful as if big bees were sitting on Ketaki leaves. The well curved line of eye-brows appears like the bow-stick taken up by Cupid. The forehead, in its great elegance, appears like the half-moon sticking and shining there. The hair, with bee-black locks, shake like darkness gathered there for fear of the face-moon. If by her beauty, matching Cupid, my husband becomes perturbed in mind, then, with a quarrel, he would certainly leave me and honour her ".

17. Thus, feeling jealous, she turned her out giving her a bad name. The latter, without any resentment, walked out of the house the very moment. Proceeding on with great trouble, she saw the cemetery where kites were sitting on the pieces of the bodies of thieves and adulterers pierced with spikes; which was thick with the blood of the persons torn; where the animals, greedy of flesh, had commenced a dance; where the bellies of beasts were split by bears with restless tongues; which was haunted by demons rapturously feasting on flesh; which was crowded with tens of thousands of birds sporting and hovering, and beset with multitudes of creatures being consumed in the flames of fire; where masses of hair on the heads were fluttering in the air and where strips of rags, tied to each post, were shaking; which was sickening to people on account of the smell of human bodies and

which at one place was overspread with skulls of the fractured. In that dreadful crematory, the terminus of corporeal existence, was born to her an excellent son, like gold or god in appearance, endowed with good signs and delighter of the eyes and minds of people.

Here ends, in the life of the great king *Karakaṇḍa*, composed by Sage *Kaṇakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the first chapter, describing the birth of Karakaṇḍa.

SECTION I

CHAPTER II

1. On the bright day the child was born, there occurred many auspicious signs as if the sun had dawned, and the faces of the directions had visibly brightened up. By his birth her misery was forgotten, as if the desire-giving tree had sprung up in the forest, as if the lords of the mountains had shot forth tearing the earth; as if the full moon had risen in the sky of its family. No sooner did she take up the born child than she saw a *Mātanga* (a man of the lowest caste) in front of her. He was of a dark complexion and his eyes were red. He came close to the child and took it up in his hand like a golden jar lifted up by an excellent elephant. Lying in his hand it exhibited the beauty of the jewel shining on the crest of the Serpent-king. When he started for home, taking it away, she raised a cry " Oh sinful vagabond, whence have you come to take away my son. Not one calamity was crossed over when another, greater than the first, has cropped up. " Then the *Khecara*, in the garb of a *Matanga*, with folded hands, said to *Padmāvati* " Do not weep, my lovely sister; listen to my account.

2. Here in this *Bharata* country is the famous and immeasurable *Vijayārdha*, the foremost of the mountains. It touches the eastern and the western seas, thus looking very beautiful like the beam of a balance. It is the meeting place of the *Suras*, the *Kinnaras* and the *Khecaras* established entirely by *Tāra*. On its southern range is a town where various travellers go about in conveyances. It is known by the name of *Vidyutprabha*. It is prosperous and famous for its excellent qualities. There was the renowned king *Vidyutprabha* profusely endowed with multitudinous lores (*Vidyas*). His wife was the good Vidyullatā like *Gauri* of *Mahesa* assuming beauty as desired. Of her was born a son, an abode of virtues, who became known on earth as Bāladeva; I am he. *Hemamala* became my wife ever devoted with affection to me. In her company I went through air to the southern side for amusement. The *Vindhya* mountain stood before me between *Āndhra* and *Kalinga*.

3. Moving and jolting with jingling bells, surpassing in splendour a multitude of suns, my divine car went on through the sky till it would proceed no further. Seeing it standing still, through wrath, I drew forth my long, sharp sword. I stood looking in all directions for a moment; my pleasure was gone and I became dispirited in an instant. When I looked downwards, I saw the great sage, *Suvrata*, whose fame had grown and who was praised by people. He had his eyes fixed on his nose. His arm was extra-long like (the trunk of) a mighty elephant, a visible, irresistible stick for the chastisement of the senses. He was unshakable like the *Meru*, pure, all-knowing and absorbed in formless, steadfast meditation. Seeing him, angry as I was, oh sister, I took the sword in my hand and wrathfully got up to kill him where he stood meditating.

4. " He frustrated my purpose as I was going " thinking so, I disturbed him. Getting angry he then pronounced a curse on me " Oh vagabond, you will no more possess your lores. By that curse the lores were gone instantly. I then thought in my mind, oh sister, " This asge is not ordinary; in half a moment it happens as he says ". Thinking so I clung to his feet (saying) " Oh holy sage, why have you destroyed my lores. I am your servant, oh lord of lords; I would never leave your service even in the next birth. Pacify this fire of wrath, my lord; let it not prevail in this forest of grasslike body for ever ". By these words the best of the sage

became pacified like the lord of serpents by the might of incantations. Knowing the sage to be pleased at heart, I bowed to his lotus-like feet and said " Oh gracious sage, kindly tell me when the pleasant lores shall be mine again ? ".

5. Hearing that, the best sage, prossessing the highest knowledge, made a divine speech in front of me- " Oh *Khecara*, of the handsome king of *Campā*, the gracious Dhādivāhana, the wife *Padmāvatī* would be carried away by a vicious elephant. She would then be found by a gardener who would instantly take her to *Damtīpura*. Being turned out by his wife, with a quarrel, she would come here and a son of exceeding lustre would be born to her, and you, an abode of virtues, shall bring him up. He shall obtain the kingship of that extensive city and at that time the lores shall be yours again ". Bearing this in mind, I have been residing at this crematory. I shall keep him till he attains majority. With this idea I have caught hold of your son. Do not weep; make your heart easy. As has been earned in the previous birth so you have to experience these days, oh highly virtuous lady ! "

6. Considering what was said in his speech by the master of lores, *Padmāvatī* gave him her son rather painfully (saying) " You shall keep him with wise consideration ". " I shall do all that you say, sister. I shall bring him up graceful in all his person ". Saying this to her, that *Khecara* went to his home taking the small baby with him. Giving it over to his wife he spoke these words- " Take it, oh Hemamālā, it is your son ". She took him instantly and kept him addressing him as son. In the meanwhile, Padmāvatī, afflicted in her mind, went at the very moment, to the town nearby, Residing there, she took religious practices from an *Arjikā* (a Jaina nun) who was devoted to peace. Seeing there the emaciated but exalted and noble sage, *Samādhigupta* by name, she instantly took a vow by the side of the great sage, thus relieving herself of all vexations.

7. Through her attachment for the son, she would frequently secure balls of molasses and sugar and send them to the house of the *Khecara* who was bringing up her son, the terror of his enemies. Seeing a big scar on his hand he gave him the name ' Karakanda ', which became wellknown all over the earth. He, the abode of all fine arts, was growing up day

by day like the moon with its digits gradually shining forth. At this juncture, there arrived the great sages *Yasobhadra* and *Vīrabhadra*, the ocean of scriptures. They were lean with the unbearable weight of penances and were accompanied by the excellent fourfold order. Some of them were absorbed in meditation and were very learned, while others had their bodies covered over with a mass of dirt. When they arrived at the dreadful crematory, one of them saw a miracle there. A bamboo-clump had grown from the eyes on the face of a human skull. He then asked " Tell me the cause of this, oh great sage; how has all this happened ? "

8. Hearing those words the matter was revealed by *Yasobhadra* to the younger ascetic. " These three mighty bamboos shall become the staffs of bonner, goading hook and umbrella. In whose so-ever hands these bamboos would fall, he shall obtain the entire earth ". This was heard by a Brahmana *Sanmati*, who was standing close to the sage. At the close of the day he councilled in his own heart " The words of the sage would never go false ". So, one day he got all the three bamboos cut quickly. But when he was going home with them, *Karakanda* came up to him and wrested them from the Brahmana. The Brahmana, through fear, allowed him to have them, not being able to withstand his might. But being disappointed he said " Whenever you obtain the kingdom, make me your minister, oh beautiful friend ". Karakanda acceded to all that was said by the lovely Brahmana, and himself went home with those bamboos and reported the matter to his guardian in sweat tones.

9. For Karakanda, the affection of the *Khecara* increased very much. He was taught, along with politics, grammar, logic, hundreds of dramas, poetic compositions abounding in various sentiments, Vātsāyana (erotics), mathematics, the nine sentiments, the *Mantras* and all the *Tantras*, the art of winning the hearts of people and of making good machines, good use of swords, disks, spears and daggers, the science of bows, missiles and strong javelins, wrestling, acrobatic feats, jumping, turning and rolling of the body, and the cutting of various kinds of fruits, flowers and leaves. He was made to know all these pleasent arts and he also acquired dexterity in playing upon drums, tabors, lutes and flutes. Thus, every art that was renowned in the world was taught by the *Khecara* to him who had a good

liking. When any man is vexed by desire, tell me what wonders he may not perform.

10. Feeling very greateful at heart, the *Khecara* then says to Karakanda " Make company with a master of *Vidyās*. Go to his house and follow him up regularly ". Karakanda says " what is, oh father, the use of that master of *Vidyas* ? ". Then the *Khecara* says " Listen, oh innocent-minded. There were two friends living in the city of *Kānyakubja*, a merchant and a Brāhmana, endowed with *Vidyā*. The good men went to the *Coda* country desirous of wealth. Having acquired some money, they turned back for home. On the way, they met the father-in-law of the Brāhmana. The father-in-law saw them and immediately took them home. Being honoured as they lived there, a sounding-drum went round. Hearing the harsh, unmusical drum they instantly inquired of the father-in-law " For what purpose is this being beaten so harshly in public, oh maternal uncle ? "

11. He said " Here, the beautiful daughter of the king has forcibly been eloped by a *Rākshasa*. No body can rescue the poor one; companies of people and kings have been overcome by the *Rākshasa*. He lives in a deserted town beyond the river. No one can breathe there for his fear. (The king) is looking for a new-comer preeminent in *Vidya*; for this purpose this (proclamation) goes round daily". Hearing those words, with smiling faces, they held up the drum as it was being sounded. Immediately, the drum-man returned and reported to the king - " Two men have arrived here, my lord, like pure praiseworthy heaps of virtue. They assert, Your Majesty, with confidence in their mind " We would do all that the king would say ". Then the king went and brought the two persons to his palace with honour, and immediately despatched them to the vicinity of that invincible *Rakshasa*.

12. They both went to the abode of the *Rakshasa* whom no body else would approach. There they saw the maiden with large breasts, a river of beauty, of golden hue. Then they saw the tawny-haired *Rakshasa*. By the repetition of the incantations he lost his malignity. Incapable of bearing the power of the incantations he said " I, *Pavana-vega*, am your servant ". Knowing the *Rakshasa* to be subdued, they went into the presence of the king along with the maiden. Accompanied by the *Rakshasa*

and the maiden they were seen by people coming. The people said " Today peace has been established here when such conjurers arrived ". Seeing them, the king became pleased at heart and gave them ample wealth. Addressing the maid as sister, they restored her to the king and then they, with stout and long arms like elephant-trunks, went joyfully to their own town ".

13. " Whoever made company with a man of *Vidyas* obtains happiness and wealth. Therefore, the company of the man of *Vidyas* should be courted so that it may be unbreakable. Do not make friends with a man devoid of learning, for, he would change his mind in time of calamity ". What fault has been seen in a man devoid of *Vidya*, the *Khecara*, with pleasure, narrated thus—

" Two friends, belonging to the town of *Benares*, went to another country, ignorant as they were. Having acquired wealth, while returning, they encountered a *Rakshasa* on their way. Seeing him they fled away terror-stricken like the sinful, swerved from austerities. The fools did not know anything in their mind. They were overtaken by him as they fled. Then, being arrested, the two friends were released by another traveller after an open fight with him. Thus, they subsisted by the help of a stranger ".

14. " Similarly, never form company with the mean, oh courageous, handsome hero. Whoever fell in the company of the mean, he reaped a woeful doom. Listen, I tell you the story of the mean; know this moral in your heart, oh lucky one. There was a merchant by name *Sudarsana*. He was casually told by a mean king " If you can recite a verse without joining the lips, I would grant you lands without encumbrance ". Then the merchant recited a verse of some beauty without allowing his lips to touch each other " The earth, set ablaze in the whole forest by the flames of fire of the enemies' might, has been restored to pacification by being sprinkled over with a current of water in the form of the sharp edge of the sword ". The king, being pleased, gave lands to the good merchant, though with reluctance. Then one day, the good merchant, the ocean of virtues, satisfied the miserables (by his largess). But then the crooked merchant formed connections with a slave girl who soon became pregnant and entertained all sorts of longings.

15. Then, instantly, she told the merchant " You must carry out this one word of mine. Give me the flesh of this peacock of the king so that I might live without doubt ". Then the foremost of the merchants went out and found the place of the peacock, in front of him. He hid the peacock and going to her house, gave her another creature. She instantly blessed the merchant and ate it calling it a peacock. Then, not finding the peacock in the whole town the king ordered a proclamation with a drum. Hearing that, the slave girl narrated he whole account of the peacock to the king. The king became very angry with the merchant and handed him over to the executioners for slaying. Thus, having experienced the fruit of the association with the mean, the merchant, through fear, quickly went home and instantly restored to the mean king that trifle of a peacock.

16. Now listen, oh son, to the story of the noble by which wonderful prosperity is achieved. Being aware in mind of the company of the mean, one man courted the company of a noble man. In the town of Benares there was a delightful king, Arabinda by name. Being content at heart, he once went out ahunting. He fell in to a waterless tract and became afflicted with hunger and thirst. A merchant, however, gave him three fruits very represhing (as if) made of nector. The king became pleased with the merchant and showed his favour to him on reaching home. Realising his great service, he appointed him to the office of ministership Both of them lived there with affection, lustrous like the sun and the moon, the virtuous abode of numerous gems of good qualities like ocean in depth.

17. Then, one day, the great minister, abducting the son of the king and removing his ornaments, went to the delightful house of a harlot. There the merchant presented those invaluable ornaments, pleasant to the eyes of people, to her. He then told the harlot whose face was like the moon at the advent of the autumn ' I have killed the son of the king '. All this he told her whose love was unshakable. Hearing that, she said affectionately, ' Do not make this known to any body '. In the meanwhile, not finding his son, the king ordered a proclamation with the beating of a drum in the town- " Whoever would give information about the king's son, would be rewarded lands along with money ". Then some rash fellow instantly said in the presence of the king ' I have noticed your son, oh lord; he has been murdered by the new minister '.

18. Hearing those words the lord of the earth, possessing shapely arms, became pleased with the minister (and said) ' I have paid off the debt of one fruit out of the three to the noble-minded; I should be excused for the other two that remain still outstanding '. In a moment, the lord of the earth became pleased. Having known the affection of the king, the minister restored the son who had a heavenly body, (saying) ' You are a great friend of mine, oh lord of men; I had simply tested your mind, my lord '. Hearing the words of the minister, the king conferred great favour upon him. Whichever person bears company of the great, he obtains fortune after the desire of his heart. I have narrated to you this story of the noble; bear it in mind, my son, as a channel of virtues". Karakanda was taught by the *Khecara* all the arts by the wisdom of his heart. " Whoever person would conduct according to this moral, would certainly rule over the entire globe".

19. Hearing that speech of the *Khecara*, *Karakanda* would not leave his side. When out of home for play, *Karakanda* would not leave that crematory. While he was amusing playfully like this, one day, in *Dantipura*, there occurred the death of the king who had shattered the enemies that were roaming about, who had destroyed the forest-fire of immorality, passion and fear, and whose orders people dared not transgress. Cries of woe arose all over the great town; a very great calamity befell the people who said " There is no prince who, being pre-eminent, might rule here ". At this time an idea flashed forth in the mind of the minister and he looked at a great elephant with beautiful tusks. Having worshipped the rutting elephant, the wise one entrusted to him a brimful jar having presumed in his mind that he would empty it over one who may be destined to rule.

20. The best of the twice-born recited the *Samas* with proper accent and groups of gods were assembled by the excellent (minister). The drum resounded along with the conch, the tabor, the *Kahala* and the trumpet that filled the earth. The mighty elephant started from the palace like a paramour from the house of a harlot, shaking its trunk and moving its ears, with eyes rolling, and white in appearance. Holding the brimful jar with its trunk, like the moon following up the peak of a mountain, passing from house to house in the town and still maintaining all its dignity, the elephant, having wandered through the town sportively, went

far outside in its wanderings. In the midst of the crematory the elephant quickly perceived the prince, an extraordinary Cupid. Bending its head, the elephant emptied the beautiful jar over his head. Observing that, the people beat their foreheads and raised loud cries of sorrow (saying) " What has this elephant done ? It has placed the jar on a low born ".

21. So thinking, the feudatories and the ministers would neither walk forward nor look up. While they stood thus perplexed in mind, the *Vidyas* that had vanished by the curse of the sage, returned to the *Khecara* at the very moment. Then, thrilled with joy, the gracious *Khecara* told the people " He is not the son of a *Matanga*; he is the son of a king and has a splendid body. Do not hesitate because he would go and move in the first rank; you put your hand on the forepart of the elephant's trunk ". Then he gave in to the hand of Karakanda the *Vidya* which people look for in battle. Having done all this, the *Khecara*, by the power of his *Vidyas*, went to his home by the aerial path. The proclamation of victory spread through the sky, the immortals made celebrations, and men, like gold and gods in appearance, placed Karakanda on the throne.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the second chapter, describing the acquisition of the throne by Karakanda.

SECTION II

CHAPTER III

1. Then the new king was thus addressed by the ministers " Get, oh gracious one, on the back of the elephant, come quick and bear the burden of the administration of Dantipur ". Then Karakanda got on the mighty elephant whose temples were wet with an incessant flow of ichor. He exhibited a very charming grace as if the lord of gods was adorning the back of *Airavata*. He proceeded alongwith the prominent persons being fanned by the moving chowries, being entertained with music by excellent women who were mistresses of sport, elegance and pleasure, being eulogised by bards who threw in to shade the notes of a cuckoo, being attended by the citizens who had set their minds upon him on account of their attachment for noble qualities and being praised by the well-disposed who had bent their foot-steps for the world to come. Being served by other people also, the charming hero went into the town along with all the persons. That repository of virtues was seen entering by the women of the city like the son of Daśaratha, the store-house of lustre, by the heavenly women in *Ayodhya*.

2. There in the town, the beautiful women that would overpower the minds of sages absorbed in meditation, felt perturbed. One woman pushed on speedily feeling agitated, while another stood at the door being dumbfounded. Another ran being greedy of the affection of the new king, unmindful of her dress got loose. Some one applied collyrium profusely to her lips and lac paste to her eyes. One followed the manner of the dressless and another took her baby upside down on her hips. One young woman put the anklet on her wrist and bore the garland on her waist leaving the head. Another simple woman would not let off a cat thinking it to be her baby. Yet another ran up full of the new king in her mind but fell on the ground overtaken by the illusion of love, while one, rich in pride but overladen with love, with hard and ample breasts, fawn-eyed, bright and lustrous like heated gold, walked straight towards Karakanda.

3. With his heart delighted by the acquisition of the new kingdom, Karakanda, entering the town riding on an elephant, arrived sportively at the palace. He saw the high, royal mansion, very attractive like a Himalayan peak. With arches of pearl-strings, it was, as if, smiling with its close, bright teeth. It was jingling with small bells and flourishing with banners as if a lovely woman was dancing with the strokes of her palms. It was inlaid with gold, gems and jewels as if a celestial car had dropped from heaven. There the pure-hearted new king entered being preceded by the elder people pure in mind. Then came out a woman with an auspicious golden jar in her hand. The auspicious rites were performed with excellent lamps and he was hailed with words of victory by hundreds of women. With his coronation performed with golden jars, he was made to enter the palace. He, the mine of all virtues and store of good character, endowed with the feeling of modesty, lived in the town and carried on the government, attended by the feudatories and ministers.

4. While ruling there, he ordered to be brought immediately those bamboos which were kept on account of the prophecy, and they were turned in to the staffs of his banner, goading hook and umbrella. He then called the good Brahmana who was waiting there on account of hope, and made him his minister. Then, one day, while roaming through the town for sport, Karakanda saw a man of graceful features who had arrived, in his wanderings, into a foreign country. He also saw in his hand a wonderful portrait which attracted the minds of the people. King Karakanda asked him " Give me the portrait, I shall see it with all my heart ". He handed over to the king the portrait to which people had been attracted through affection. Karakanda saw the grand portrait five-coloured and shining with manifold qualities. There he saw the seemly beauty painted as if the arrow of Cupid was lodged in to his heart. Hot and long sighs proceeded from his lotus-like face and he felt a burning fever that made him uneasy. Karakanda saw the most excellent portrait and stood bewildered for a moment. By his horripilation he told the man about the separation, by it the new king closed his eyes with a depressed heart.

5. The man, holding the portrait, knew the heart of the king " Probably, he will be the husband of the maid ". Thinking so, he said " Oh brother, give me my portrait so that I may go, oh king ". But the latter,

feeling excited, would not leave it. With sighs, the king then said " My friend, tell me confidently for what purpose you are wandering about with this portrait ? ". Hearing that, he, obeying the words, gave to the king an account of the portrait. " There is, my lord, the *Saurastra* country which fully imitates the world of the gods. There is the town called *Girinagara* pleasant to the eyes of the *Suras*, *Khecaras* and men. There rules king *Ajavarma*, the splitter of the heads of his enemies, with his wife *Ajitangī*. From the latter, the attractive king got a daughter named *Madanāvali*, a basket of beauty, of sweet voice, pleasant to the eyes of good men and a store-house of lustre.

6. Madanāvali, one day, went to the pleasure garden in the company of her friends. There she saw some *Khecaras* pleasant to the eyes and mind of men, riding on swings and singing pleasing songs about *Karakanda* to the accompaniment of a low-tuned lute. Listening to the heart-winning songs, she fell on the ground, shaking her body. Perplexed, unconscious, emaciated in body like the digit of the moon in the dark fortnight, and trembling like a plaintain tree struck by the wind, she was brought home, along with sorrow, by her comrades. She was then asked meekly by her friends agreeable in nature and removers of the mental agonies of men, " Why have you become distressed, friend; tell us, oh dear sister ! " Through her affection for her companions, the young girl, in her simplicity, told them about the fire of separation " That song which the *Khecaras* sang with reference to *Karakanda* was heard by me. My heart got excited by it and then all the four quarters became full of uneasiness.

7. I have told you, friend, the circumstances; satisfy me if you can, before my life which is being consumed in the flames of separation, dies out, oh friend ". Then with sorrow, the latter reported the matter, in brief, to the king " *Madanāvali* has become lovesick by listening to the songs about Karakanda ". Hearing that about the maid, the king got the portrait of the deer-eyed one painted, and handed it over to me, oh lord of men, adorned with victory and the moon in the sky of your family. I then came to your town with the portrait, oh vanquisher of irresistible foes and endowed with the spirit of a warrior. Whoever becomes struck with attachment at its sight, he is going to become her husband, oh lord of men ! I have told it all to you, oh king; agree to it now. Let the maid with

eyes like a lotus-leaf and face like the moon, hold your palm of the hand in her tender hand ".

8. Listening to the words of the man who was holding the picture, the king agreed to it all. The excellent king, the moon in the sky of his family, sent suitable persons from his side. On an auspicious day, well attended, they returned, bringing with them *Madanāvalī*. The market places were decorated, arches were flung at every house and a wristlet was fastened on to him. Various kinds of musical instruments were sounded and sentimental songs were sung. Highly emotional dances were performed and lines of horses and elephants were drawn up. The veil on the face of both the persons was opened up like the mass of affection of their hearts. They were made to go round the butterfed fire, seven times, by the priests who recited the sacred formulae. The bridegroom offered his hand to the bride and performed the sacred rites by his right hand. A close ' union of the stars ' took place so that the affection may not be split even in the next birth. The union of the hearts had taken place before hand; the formalities were gone through merely for the satisfaction of the people. Thus, on an auspicious day, the courtiers performed the marriage of the two whose hearts were steeped in love. The marriage of the king took place seeing which even the *Suras* and the *Khecaras* became excited and feeling discontented with their own pleasures, became envious of his fortune in their minds.

9. On that occasion, his mother *Padmāvatī* also came hurrying to see her son. King *Karakaṇḍa* saw her and bowed to her feelingly. Being delighted by the marriage of her son, she instantly pronounced her blessings " Live long, my son, the lord of the earth, as long as the current of the *Jumna* and the *Ganges* lasts ". With obeisance and respect, she was brought in with the words " This day is very auspicious to me ". She was honoured with sweet words and was made to dress herself in bright clothes. Pronouncing her blessing, she soon went out like the brilliant fame of Karakanda. In the meanwhile, the gatekeeper, arousing affection in the hearts of men, came into the presence of Karakanda. Placing his lotus hands on his lotus-head, the gatekeeper said in a loud voice " The good ambassador from the king of *Campā* is waiting at the porch, oh lord ".

10. Hearing those words, Karakanda instantly ordered the gatekeeper to go quickly and bring in his presence the ambassador of the king of *Campā*. Hearing the words of the king, the gatekeeper brought him in instantly. Seeing him, the king honoured the ambassador with presents and a seat, (and asked) " Oh ambassador, tell me about the welfare of the king of *Campā*, all of whose dominions are well settled ". The ambassador said " Happy is he, oh king, who has persons like you for friends. Being ever served by lords of men, he remembers you, oh lord of lords. As coolness is not separate from water, so are you to the king of *Campa*, undoubtedly. Accept, oh king Karakanda, the excellent service of the lord of *Campa*. Thus getting united, may you both enjoy all the pleasures and the earth.

11. " Without service, oh friend, even a cubit of earth can not be obtained for enjoyment. If you do not accept his service, then doom will some how make room for itself ". Hearing those words, Karakanda, becoming wrathful in his heart, and stretching his red eyes towards his forehead as if the sun and the moon stood in the sky, (said) " Go away you ambassador, go where your master is; do not stay here even for a moment. Tell the king of *Campā* in brief that I was quickly coming to him. If he has the warrior's pride for battle, let him offer me battle immediately ". Hearing this, the ambassador went where *Dhādīvāhana* was (and reported) " The king of *Dantīpura* has said, my lord, that he would not bow to you but would rather fight with you on the battle field. This is what the courageous one has said ".

12. Hearing those words, the king of *Campā* made his preparation, seriously setting his mind upon it. In the meanwhile, the king of *Dantīpura* caused the earth to shake along with the *Mandara* mountain. The destroyer of the lives of his foes caused dust to rise up in all the ten directions by his marching. The sky was covered up and the sun began to fluctuate by the hurry. In wrath, he ordered a quick march. He came to the region of the *Ganges* and saw the river *Ganges* as he proceeded. It looked beautiful with its white and zigzag stream as if the wife of the white serpent was moving. As it flowed from a distance it looked very pretty like the glory of the great mountain *Himalaya*. By means of the people bathing on both its sides and offering water to the sun with their hands holding

darbha grass and raised up, the river was, as it were, under these guises, declaring "I am pure and go my own way; do not get angry with me, my lord!". Having observed the river, the king named *Karakanda* went to the town of his father, the abode of numerous excellences. He who caused fear to the great gods and the *Khecaras* by means of the arrows discharged from his bow, besieged the town on all the four sides with his irresistible elephants, horses and commanders of men.

13. When the siege was laid by the king, the people of the town became immediately perturbed. A certain person informed the king "Oh lord of men who has subdued all the forces of the enemy, the very fire to the forest of the opponent's army, who has satisfied the desires of the panegyrists and good men, elephants having formidable trunks are groaning; excellent horses with curved mouths are neighing; chariots are moving with a rumbling noise and fluttering with shining banners, the lustre of the swords surpasses the rays of the sun; hooked spears are quivering; lances are shining with daggers and are speadily active like wind. Thus the forces of the enemy, very mighty and irresistible like lion, have made an attack on you". Hearing that, the lotus-face of the lord of men came to resemble a red lotus. He bit his lips; his eyes had frowning eyebrows, the fire of wrath increased and delight was at an end.

14. He then got up. His servants, dreadful even to the gods in battle, ran up. Horses swift like wind, and elephants were got ready. Excellent chariots moved on with rattling wheels. Some rushed forth bearing lances, uttering various notes of challenge, while other excellent persons regardful of the honours received from their master and loyal to the lotus-feet of the king, praiseworthy and irresistible in battle, advanced bow-in-hand and delighted at heart. Some marched forth trembling with rage and others shining with drawn swords. Some were thrilled with horripilation; others put on their bodies their armours. Some, being steeped in the sentiment of the battle-field, went by the path pleasing to the heavenly damsels.* The king of *Campa* marched out of the town attended by horses, elephants and excellent chariots. Tell me, by whom with formidable, mighty and stout arms, was he not followed?

* This also indicates that the metre of the *Kadavaka* is *Sragviṇī*.

15. Then trumpets were blown that filled the entire earth. All musical instruments are sounding, the armies are preparing. At the command, they draw up in ranks and fall upon the forces of the enemy. Lances are breaking; elephants are thundering. They gallop with speed; they cling to the tusks of elephants. Bodies break; skulls crack; headless trunks run about and rush into the enemy's lines; entrails get dislocated and drop out along with blood; bones are twisted and necks are being broken. Cowardly people fled away, others fought the enemy at close quarters, while yet others, drawing up their swords, stood firmly engaged in fight.

16. Then, with anger, the lord of *Campa*, riding in a chariot, rushed forth like the lord of gods. He quickly went into the ranks of the enemy's forces and encountered king *Karakanda*. There was then an uproar in both the armies which covered the sky with showers of arrows. *Karakanda* who had long arms like the trunk of *Airavata*, through wrath, suddenly flung a *sakti* (a kind of missile) at the king of *Campa*. The chariot with the banner-ensign was, in a moment, shattered and then the charioteer was quickly laid low by him. Angrily, the king of *Campa* discharged his arrows very quickly. When the arrows were shot by the king of *Campa* the forces of *Karakanda* took to their heels in a moment. *Karakanda* saw his army routed and extreme anger flashed forth in his mind. So, he immediately commissioned the *Vidya* which was given to him by the *Khecara*.

17. Then with irresistible anger, he discharged the *Vidya*. In an instant, the bold *Vidya* was seen rushing forth quickly, producing hushing and humming sounds, matching the wind in speed, acting like a demoness, touching the sky with its brilliance, crushing the temples of the elephants and shattering the chariots against one another. Whoever were seen on the battle-field, fled away at her sight. Some were made to fall in to a swoon while others were forced to fight. Some were split with strokes and others were deprived of their lives. Then the king of *Campa*, getting enraged, quickly grasped the sword in his hand and in half a moment, shook off the power and energy of the *Vidya* which was devouring hundreds of men.

18. *Karakanda* saw his *Vidya* gone and getting rageful, he took the bow in his hand. He put the string on the bow seeing which people

became alarmed. At this time, the gods in heaven who follow virtues, became perturbed. By the terrific and dreadful twang, the globe of the earth tottered and its very base (Kūrma) crashed, the surface of the earth was ruffled and the biggest mountain was shaken, the abode of sharks (i. e. the ocean) became unsteady, the god presiding over the earth (*Dharanindra*) trembled, the god of the aerial beings whirled and the king of gods was thrilled. Hearing that twang of the bowstring, chariots broke, the mightiest elephants fled away, the arrogance of the king of *Campa* melted off and the *Khecaras*, being horror-striken, could not move.

19. Then the hearts of the gods were rent and the enemy's forces stood dumbfounded through terror. He took the shooting position, the pride of the king of *Campa* was broken, the bow was got ready in a moment and the string was bathed in the water of perspiration. *Karakanda* fixed the mighty arrow to his bow and the king of *Campa* discharged another. When that arrow also went fruitless, *Padmavati* arrived on the battle-field. She was seen by the king and was saluted with the bending of the head from a distance. " Oh, mother, mother, why have you come to this uncontrolled battle in the midst of the multitudes of warriors ? " She replied " Hold back your bow, my son; this *Dhadivahana* is your father ". " Tell me, noble mother, how this king, the home of virtues, is my father ? " Then she instantly told him " Listen, oh powerful lord of the earth, my son--

20. I was the wife in the home of the king of the town of *Campa*, subduing the hearts of people. When you came into my womb, a calamity befell me. I was taken away to the outskirts of the town of *Dantīpura* by an uncontrollable elephant. There you were born at the dreadful crematory. I was delighted to see you ". Hearing those words, king *Karakanda*, for a moment, stood bewildered. Having said this to her son, she fearlessly went with quickness to her husband. She was seen by the king of *Campa* like the river *Ganges* by the ocean. Though he recognised her to be *Padmavati*, still, through his good nature, he saluted her. Since she bore the weight of the vow, the king praised his wife. She was questioned by the king as to how she escaped from that elephant. The latter told him immediately " Oh king I got free from the elephant on the bank of a lake.

21. Close to it in the crematory was born this son, the ornament of the family. He was brought up by a certain *Khecara* and I took a vow then and there through heaviness (of heart). Then the king of *Dantipura* died and he was made the king. Know this who is fighting against you, to be the same; you have been vexed by the monster wrath. Do not be silly, give up this tenacity; oh king, this king is your own son ". Hearing those words, the king of *Campa* became pleased at heart instantly " Blessed am I who has such a son long-armed and steadfast in battle ". Leaving aside his bow with the arrow dropped, the great king went near *Karakanda.* Then Dhadivahana, advancing instantly, embraced his son as prince *Pradyumna*, the repository of lustre, was embraced by *Damodara* going to the battle field.

22. *Karakanda* then addressed his father " That I declared a war on you, do not mind this mischief of mine, oh lord: forgive it all, my sire ". On hearing those words, the king of *Campa* felt instantly thrilled at heart. He took him to the capital along with all other kings and conducted him in with celebrations. That town looked so beautiful with *Karakanda* that the city of gods fought shy of it. People, taking jewels, came affectionately to the palace for offering their felicitations. Then the royal fillet was fastened on *Karakanda* who was a millstone to recalcitrant kings. For his part, the king soon adorned his body with the beautiful ornament of penance. Having practised very difficult, passion-killing austerities that had the power to break the tie of the eight *Karmas*, he, abandoning his body and cutting off the knot of the heart, became attached to the neck of the damsel salvation. *Dhadivahana* of goldly and godly appearance and abode of virtues, went to the house of salvation, while *Karakanda* lived on in the town looking after the government and winning the hearts of proud women.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the third chapter, describing the arrival of Karakanda in the town of Campa.

SECTION III

CHAPTER IV

1. Having consolidated all his dominions *Karakaṇḍa* questioned *Mativara* of pure intellect "Tell me your opinion, oh *Mativara*; is there any man who, being insolent, does not bend to mĕ even now ?" Then *Mativara* said "Oh lord of lords, the whole earth serves you. But in the *Draviḍa* country there are kings who, being bold and haughty in their heart, do not bow to any one. The kings of the prosperous *Cola*, *Pāṇḍya* and *Cera* do not accept your service, oh lord !" Hearing this, the king of *Campā* instantly despatched an ambassador to them. He went and told the *Cola* and other kings "Pay homage to the feet of *Karakaṇḍa*". But they rebuked the ambassador saying "We do not bend to any one except the *Jina*". He returned and told *Karakaṇḍa* "In brief, they will not serve you". Hearing those words, king *Karakaṇḍa* took a vow "If I do not place my foot upon their heads then I shall have no concern with any wordly possessions such as territories, children and the pleasures of the senses". Taking this vow, *Karakaṇḍa* immediately ordered a march in wrath. The king of *Campā* marched against them. Mounting an elephant he passed out of the town accompanied by the fourfold army, thus exhibiting the grace of the lord of gods".

2. As he marched, the earth was rent by the hoofs of the horses and smoky dust rose to the sky and enveloped the directions as if a veil was cast on the faces of the quarter-elephants. The earth trembled, the mightiest mountains shook and the lords of gods in the sky fled away quivering. Bending his way to the South, he came to *Terāpura*. On its southern side in the great forest, he encamped his fourfold army. In a moment, the lions and the *Pulindas* were disturbed. Five-coloured tents were pitched up as if the houses of gods had alighted on earth. The elephant-drivers took the elephants to a watery place and the excited donkeys ran after their mates. The officers of the king unfurled the banners

as if the earth began to dance with her hands up. While kind *Karakanda* was halting in camp there with all his mighty forces, the guileless door-keeper came in to his presence and paid his salute from a distance.

3. " Your Majesty, there is in *Terapura* a king who is known over the globe of the earth by the name of *Siva*. He has come here to visit you; shall he come in or shall he go back ? " Hearing these words of him, *Karakanda* ordered the gate-keeper " Allow admission to the king of *Tera* in half a moment; you yourself go and bring him in. " The king was brought in by the gatekeeper and was honoured by *Karakanda*. After doing the formalities the latter asked " You are ever happy, I hope, oh lord of men ? " He replied " I am happy in as much as I have been sprinkled over by the water of your kindness. " By his words the affection of *Karakanda* was roused for him. He then favoured him immensely and pleased him by presents and by speech. *Siva* was then asked by *Karakanda* " My brother ! tell me, particularly about some striking wonder that you may have observed during your excursions ? "

4. Hearing those words, *Siva* the king of *Terapura* told *Karakanda* " My lord, to the west of this place, close by, there is a cave attractive to the eyes, which is supported by a thousand pillars. Above the cave, on the great hill, like a crest-gem on the crown of its head, there is a large and beautiful ant-hill whose extent no body has found out. A white elephant comes there with water and lotuses and worships it. This the elephant has been doing for a long time. This is all that I have to say, my good master ! " Hearing this, king *Karakanda*, accompanied by *Siva*, went towards the hill. That hill which was beautiful like the breast of the lady earth and which was, verily, the house of sport for gods, was seen by *Karakanda* in an instant like *Kailāsa* by the emperor *Bharata*.

5. Here, lions wander about having torn the frontal globes of elephants, and drop the pearls from their paws. At places, lions are indulging in roars and elephants do not shed the rut. Here, antelopes always graze and at places monkeys hoop. At places are wandering boars with terrible tusks, offering a front even to lions. Proceeding for some distance over the hill, *Karakanda* saw the cave as if *Indra* had found his celestial car. King *Karakanda* entered it (saying) " Blessed is he, lucky and

deceitless, who has built this cave of a thousand pillars ". He, then, saw the Jina free from attachment, and began to sing a hymn with devotion " Be Victorious, oh destroyer of the four forms of existence, remover of impurities. Be victorious, oh thunderbolt to the mighty mountain of pride. You are my shelter, oh lord, stainless, oh sun to vanquish the darkness of ignorance. "

6. Having worshipped Lord Jina, both the kings quickly mounted over the hill. They looked in all directions and the kings became happy in their mind. While they stood in the forest looking around, the very instant the good elephant arrived. The lord of the elephants came into the lake to get lotuses, like a mountain going to the sea. It moved on with the sound of its fanning ears and giving out rut flowing from the temples, having beautiful, tawny eyes, admirable by its tusks, having a prominent backbone like a stringed bow, driving away the swarms of bees and filling the faces of the directions with water from its trunk, plucking lotuses by hundreds with its trunk and bearing a string of good pearls on its head*. The elephant took the lotuses, quickly filled its trunk with water and circumambulating the ant-hill he bathed it and worshipped it devoutly.

7. The devout elephant went away having worshipped the ant-hill. Then king *Karakanda* went to the lake. He saw the lake full of water producing confidence in him as he approached it, and uttering ' come ', as it were, through the chattering of the birds: holding jars of water in the form of the frontal globes of water-elephants; giving satisfaction to beings afflicted with thirst; flourishing through its lotus plants with uprising stalks; proclaiming its mind through the flying up fish; laughing with its teeth in the form of foamy bubbles; going with very pure and numerous qualities; joyful through blossomed lotuses; dancing through the various kinds of birds: singing through the humming of the bees and running through the water agitated by the wind, as if it was a noble person, agreeable and worthy of a visit. Taking out water, both the kings washed their feet and cleansed their mouths and then they examined the ant-hill which had been worshipped by the elephant with lotuses.

* Here is again a reference to the *Mauktikadama* metre of the Kadavaka.

8. *Karakanda* thought in his mind " This beautiful ant-hill is certainly worshipful. Some great deity is residing here on account of which the elephant has worshipped it and gone away speedily. Surely, it is because of its worshipping this anthill that the elephant has become white in colour. " Thinking so in his mind king *Karakanda* devoutly stayed there observing a fast. On the next day, Karakanda got the anthill excavated quickly. They levelled up the ground as if a mass of sin had been carried to utter destruction, When they dug a little further, the lustre of the rays of gems flashed forth. That very profuse and bright lustre pervaded the expanse of the sky and roamed in all the four directions as if the brilliant fame of Karakanda was advancing to see the lord of the immortals.

9. As they dug on getting thrilled, a *Jina* image was discovered there. A serpent, made of gems and jewels with a large hood, shone over it like an umbrella. The kettle drum, the halo of light and the two *Chowries* furnished delight to the ears and eyes of all. The lion-seat was inlaid with various jewels as if the king of gods had worked it out himself. When it was brought out, it shone forth like a mass of virtues (come up) rending the earth. The immortals then beat their kettle drum in the sky and a dense shower of flowers fell from heaven. All the directions became clear and sweet wind blew forth. All the ambitions of the king who was a repository of all gems of virtues, became fulfilled. Through devotion, his body became horripilated and through delight the lotus of his face became full blown. Fetching water from the lake, he bathed the *Jina* who was free of all impurities and worshipped it with many lotuses.

10. With his head bending low by the weight of excessive devotion, the virtuous king began to sing a hymn. " Be victorious, oh lord, having your feet scratched by the jewels of the crowns of gods, excellent king to protect the entire world like one town, an axe to cut down the tree of *Karmas*, the best means to cross the ocean of the four forms of existence, the sun to remove the darkness of sin, the utter vanquisher of the warrior-infatuation, a secret charm to subdue the snake of attachment, a good machine to crush the sugarcane of Cupid, shining with the rays of supreme knowledge, the stopper of the flow of *Karmas*, the ear-ornament of the young goddess of victory, the swan in the lake of the minds of the faithful, eternal. stain--less, free from the elements of a physical body and attached to the face

of the lady salvation. Be victorious, Oh god *Jinendra*, my lord; I have meditated upon thee in my mind day and night, but to-day my eyes have become cool in a moment by your sight."

11. The *Jina* was lifted up by the good king like the *Kailāsa* by the Lord of *Lankā*. Held up on his head with both the hands, it shone forth like the *Govardhana* wielded by *Hari*. On that occasion, the gods sent a shower of flowers and delight was caused in his mind. Some of the immortals held up the umbrella while others annointed the body with saffron. Some waved big *Chowries* and others beat the loud kettle-drum. Some devoutly performed the *Tāṇḍava* dance while others paid homage to the feet of the *Jina* from a distance. As the lord Jina, of fading passions, was bathed by the immortals and was brought back home from the *Mandara* (mountain), in the same way, the god, the mansion of virtues, was brought to the cave by *Karakaṇḍa*. The king installed the *Jina* in the cave and having worshipped and anointed it with sandal, he observed, once again, the first image, bearing devotion in his mind.

12. Then at the moment when his sight fell on the Jina, he observed a protuberance on the lion-seat, as if a green-jewel was shining on a crystal slab or the deer was clinging to the lord of the stars (the moon). Seeing it, the king began to think in mind that the protuberance was marring the beauty of the Jina image. He called an artisan who was clever in executing all artistic work "Oh great friend ! tell me, since you know all the best canons of fine arts", asked the king speaking sweet words, "Why do we see this protuberance on the *Jina* image ?" Hearing this, the remover of evils, who used to make images of different shapes, said "Whatever you have asked, my lord, I shall tell you, pleasant and pain-removing as the account is. When the *Jina* image was carved, oh king, a stream of water flowed forth the very moment: for this reason the protruding patch was put up. This is what I have heard and seen by tradition."

13. Then the lord of men said "My great friend ! how can I see the wonderful stream ?" Hearing that he said "Oh my gracious lord ! if it flows forth some how, it will cause many diseases in the country, oh admirable one, and those who would drink the water, will, for ever, be incapacitated; the stream is so woeful. Knowing this, why should you cause it

to be brought forth ? " Hearing this, the king said " I shall check the water, my friend, and shall also rebuild the cave; but you must show me the wonder. " The artisan, hearing it, said again " If I scrape off this protuberance, oh lord, how shall I get away from the consequent flood ? " At those words, the king immediately caused a mound (*Dardura*) to be raised instantly. Repairing the cave carefully with various kinds of stones with sewers, the king and that artisan, only the two persons, went in front of the image.

14. That which was considered ugly by the king was struck with his chisel by the artisan. As the hard strokes fell, sparks of fire were emitted like the marks of the fire of wrath that was about to burst forth Then, from the mouth of that protuberance rushed forth a profuse and strong current of water. First it came out bubbling as if the earth was vomitting through fear. Coming out, it shone forth like the wife of the lord of serpents come up tearing the earth. Meeting the earth, it looked beautiful like the gurgling *Ganges*. Spreading about, it instantly filled with water the whole of the beautiful cave like a pool of nector with the liquid of different kinds of juice, or, as if, the essence of religion stood in the form of water and as if the hill had made its mind manifest " I am gentle and attractive to the heart ", and as if, getting pleased, it gave to the king the store of nector in a nut-shell.

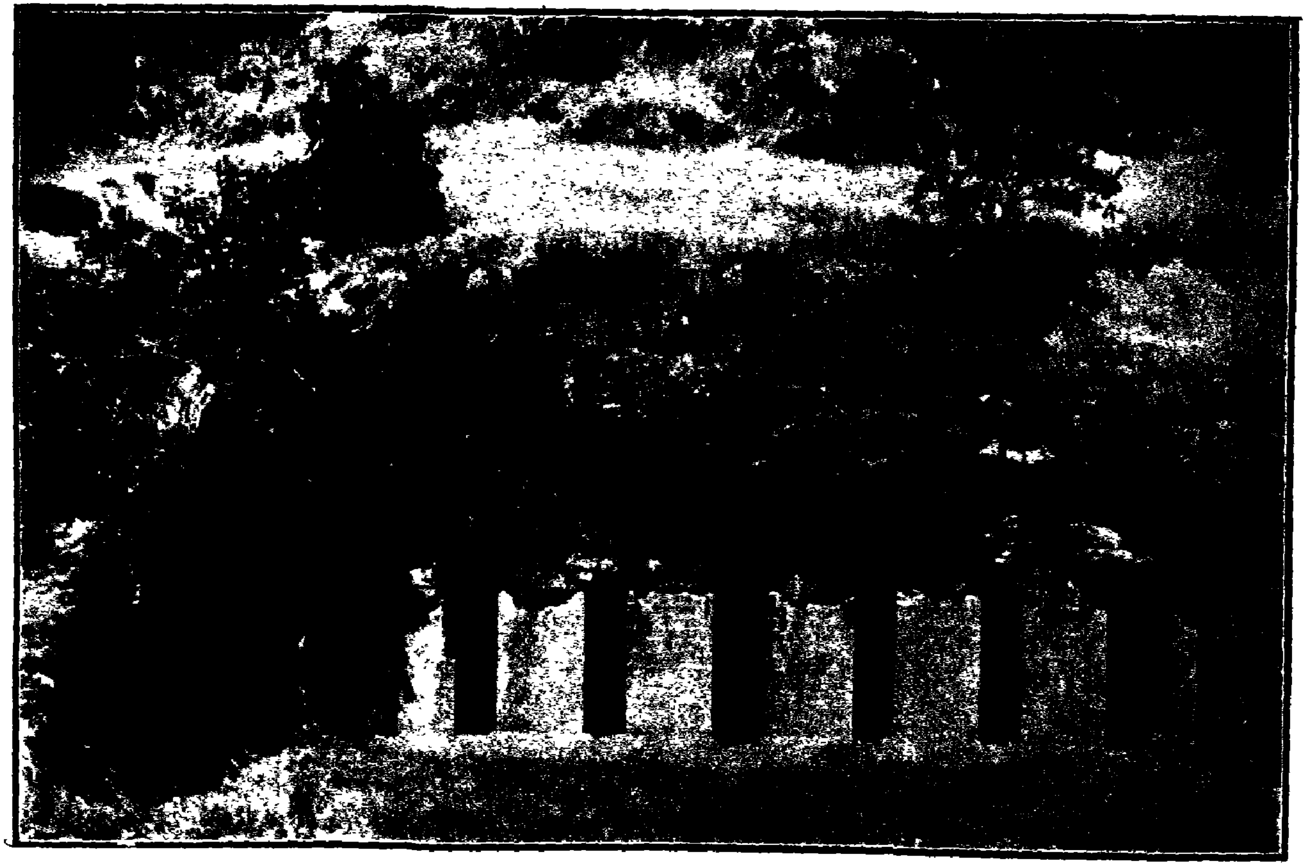
15. Seeing that, they, becoming fearful in their minds, moved off from the place. The king went over the mound and stayed there careworn and depressed. Like the lord of the mountains by a stroke of the thunderbolt or the lord of gods with his army fled away, or an elephant torn by the nails of a lion, did the king stand there misery-stricken. He trembled, whirled, shook, constantly rubbed his hands in grief, beat his brow, breathed heavily and said again and again in hoarse voice " Alas! what have I done this, wicked and mischievous as I am. Alas ! I shall acquire sin as fruit of this. Alas ! due to what action of mine have I been so misled ? " The king stood there covering his face with his hand (and saying) " Who was worshipped by hosts of immortals, of adorable might and the home of righteousness, that same god, the most prominent in the world, alas, alas, where have I brought and abandoned through my sin ? ".

16. As the king, rent by sorrow, stood there in distress, some blessed Sura arrived from the sky. Abode of virtues, destroyer of sorrows, removing detachment and creating interest, endowed with a crown, with heart set on *Jina*, greatly lustrous, flying through the sky, beautiful in form, following up the best of the mountains, a *Bhujanga* prince alighted on earth and bowing with a nod and speaking pure, perfect in all his limbs, came up there. He was seen by the king as delighted in mind, delighter of the king, delighter of men. He said " Oh lord of men ! give up your grief; do not leave off the undertaking through sorrow. Whatever I had thought in my mind, you have done and much more shall you do.

17. Oh lord of men ! I have been living here for long and am able to check this current of water. If I get enraged, I would knock down the cluster of stars, break the hood of the serpent at the bottom of the earth, crush the eminent mountains and stop the gods advancing in battle. Even a god cannot move about through fear of me, what to say of any man who may be perverse? I have been staying here as the guard of the image. A great adverse period of time is going to come. Being expected for a very long time, oh sincere hearted, you have come now, my friend. I have guarded it for such a long time, good sir; sixty thousand years have come and gone. You have done well, oh gracious one, that you have installed the great god in the water-cave. Bringing the *Jina* inlaid with jewels, you have placed him in this splendid, golden and immortal cave. You have accomplished this. I am now free to trip it over the globe of the earth merrily.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the fourth chapter describing the discovery of the Jina image by *Karakanda*.

SECTION IV.



१०. तेरापुर की गुफा नं. ३.

Cave No. 3 at Terāpura. The main pillars have been newly erected as the old ones had collapsed.

(Page 43, intro.)

CHAPTER V

1. *Karakanda* asked that immortal " Tell me who caused this cave to be constructed and who made this exquisitely jewelled image which has pleased my mind ? " Hearing that, *Vāyuvega*, the Nāga prince, told instantly what the king had asked " In this *Jambūdvīpa* and *Bharat* country, there is the beautiful, measureless *Vijayārdha* where *Khecaras* rejoice and elephants trumpet. It has two high peaks that stretch up to the ocean. Their circumference is twice twentyfive *Yojanas*. Their height is twentyfive *Yojanas*. At a height of ten *Yojanas* there is the excellent Southern Range which is inhabited by the *Vidyādharas*, and seeing which even the *Suras* feel covetous.

2. There is a town abounding in *Khecaras*, by name *Rathanepura* the circular. There were two *Khecara* brothers by name *Nīla* and *Mahānīla*. As they lived there ruling, they both were pressed by the enemies. Their *Vidyas* were done away with and they were cast out of the town. This was during the period of *Tīrthankara Pārsva* when the din of the *Suras*, *Khecaras* and *Kinnaras* rebounded. Being sorely troubled at heart, the brothers, traversing the earth, came to *Terānagara*. Staying there, they established a good kingdom and acquired all the territory. One day, they heard from a sage, the sin-destroying story of *Pārsva Jinendra*. Hearing it charming and refreshing (lit. misery-removing) they were thrilled with delight and became steadfast in religion, with compassion. With concentrated mind they devoutly thought of the *Jina*.

3. Out of devotion, this cave was constructed by the *Khecara* brothers. They built it with a thousand pillars and made the inside so beautiful. For the *Jina* images made of gems, they built this shrine with gems and jewels. Constantly bathing and worshipping, they lived for a long time following the Jina. There developed, day by day, the pleasing

and multifarious power of the *Khecaras.* This mountain was surrounded by *Khecaras* like the great mountain *Meru* by the excellent *Suras.* Observing that beauty, the lords of the *Sura* groups stood thoroughly wonderstruck. At this time, oh ye sincere minded, there arrived the great friends of Nila. In the Northern Range of that *Vijayārdha* there is the lovely town *Gaganatala* dear to the *Suras*, *Khecaras* and *Kinnaras* as if the city of gods had come and stood there.

4. There dwelt two *Khecara* brothers who had a deep affection for each other. Pleasant like the moon and immensely powerful like the sun, they were called *Amitavega* and *Suvega.* Pure in conduct and unconquerable in battle, they had their bodies adorned by the jewel of Right Faith. On one holy day, the mighty ones started for worship. Advancing south wards towards *Lankā* in the *Malaya* country, they saw the great and auspicious *Pūdi* mountain where the lord of gods would come for amusement. They descended upon it as if the lords of gods had alighted from heaven. Seeing there a temple of the twenty-four Jinas, white with lime and touching the sky, they went there to see those who had far driven away Cupid.

5. With pure thoughts, the king of Lankā, born in the family of *Rāvaṇa*, renowned by the name of *Sūraprabha*, husband of *Srīsenā*, while on a pleasure trip, one day, arrived at the *Pūdi* mountain. As he wandered in the Malaya country, he saw that most beautiful site, like *Bharata* on the *Kailāsa.* He got the twenty-four images made, out of devotion, and also the temple of the twenty-four *Jinas* the givers of happiness, bright being made of gems and jewels, and destroying sin in the minds of their devotees. He who was ever adored by the *Suras*, was worshipped and meditated upon with reverence. They gave pleasure to the eyes of those who looked upon them, removed the dirt of sin of those who medidated upon them, stopped in an instant the worldly cycle of existence and gave all that one might desire.

6. They who had removed the great darkness of wrong belief, saw the images of the *Jinas.* In body, speech and pure mind, they eulogized the excellent god, the unblemished *Jinendra.* " There is not, in the three worlds, as much speech as would suffice to praise adequately the omniscient.

Oh Ye, who has fathomed the mystery of the three worlds, bow to you, lord of victory, unfathomable, immeasurable. Bow, oh god, the great master of Cupid; bow, oh lord, formless, stainless. Bow, oh passion-less destroyer of the enemy of infatuation; bow, oh lord of men who has done away with the desire for pleasures. Bow, oh partless, absorbed in final beatitude; bow oh conqueror of Cupid, wrapt in meditation. Bow, oh remover of *Karmas* by pure meditation in a moment; I bow, with my mind, to your feet. Victory, oh *Jina*, the sun of omniscience destroying utterly the darkness of wrong faith". Thus having adored, worshipped and eulogized, the *Khecaras* looked at each other.

7. Seeing the images so beautiful they felt a great liking in their mind. They then said " In *Vijayardha* which has become the sporting ground of the *Suras*, we shall devoutly make images after these patterns. " Thinking so, with great devotion, they seized with both hands, this image of *Parsva Jina*, made up of many jewels. Lifting it up, they started off. In the sky it shone forth as if the digit of the moon was moving along; as if the lightning was flashing forth. They went northwards as if escaping the god of death. With their devotion aroused in the *Jina*, the two brothers, of muscular bodies, arrived here. Leaving the jewel-made image on the excellent mountain, they, the storehouses of virtues, who had removed the shadow of worldly fear, went in front of the cave.

8. There, having finished their devout adoration, both of them came back to their own image. Having reached there, when they attempted to take it up, the image would not move from its place, as if it was arrested by some *Khecara*, as if it had stopped there finding the place so beautiful. Finding it immovable, they felt afflicted with sorrow in their mind at the moment. " Out of enthusiasm for the next world, alas, what have we done this, sinful as we are ? The image of the *Jina* that we removed from its place, is going to be the symptom of our falling into hell. Out of the two places, not one could be secured ". Pure knowledge developed in them. Having made a box, they fear-stricken, put it into it having dug the ground. Leaving it there, they, reduced in their bodies, went hastily to the temple of a thousand summits, having adored which, they saw sage *Yasodhara* who had conquered his mind and was absorbed in meditation.

9. Having adored him, they asked the ascetic " Oh excellent sage ! listen to us, pure-minded as you are. While wandering about, we obtained a *Jina* image which possessed multifold powers. While proceeding with it to our own town, we placed it on this mountain-peak. But when, after worshipping in the cave, we went back to fetch it, it would not move from the place. What shall we do ? Shall we live or shall we die, oh lord ? " Hearing that, the great sage told them " This shall be a great sacred place. Your brother, in his next birth, shall obtain the Right Faith of manifold virtues. " Hearing this, both the brothers, in half a moment, devoutly betook themselves to penances. *Amitavega*, having multitudinous *Vidyās*, abandoning his handsome body, went to heaven, having practised penances, and there became a pleasing god.

10. In the mean while, the younger brother, honoured amongst people, took, for a period of twelve years, in the presence of his preceptor and in a great hurry, the famous vow of eating on alternate days. Then one day, he felt very uneasy under the pressure of the twenty-two penitential hardships. Being afflicted by hunger and thirst, what he did was that he thought of going to another village. Going there, he ate and drank water but declared to the people that he had kept a fast. In another village, the next day, he declared a fast openly to the people. In this manner, he lived on for many days deceiving people by sweet words. Fraudulently did *Suvega* practise penance and having died, he became an elephant in the forest. Whoever observes religion with hypocrisy controlling his body after the manner of a crane, he, the hoarse yelling vagabond, foolish-minded, obtains the greatest miseries.

11. Then, *Amitavega* who had become an immortal, dwelling in heaven, thought in his mind " Where could my younger brother be born ? ". Then by clairvoyance it became known to him. Out of kindness for him, he started swiftly and in a moment came to the forest in which the elephant dwelt. Assuming the garb of an ascetic he approached the elephant and in very sweet words he spoke to the elephant " Oh listen *Suvega*; you have had troubles of many kinds. You practised penance with hypocrisy which has false belief for its root. By that powerful sin you have become an elephant ". Hearing those words of his, the elephant came to the feet of the sage, recollecting his previous life, turning his eyes up to his head, rolling

with distress and trumpetting loudly. The god then knew the heart of the elephant and spoke soft words " " Do not abandon the gem of Right Faith by means of which you would obtain pure knowledge ".

12. Then were given to him the *Anuvratas* and the *Gunavratas* as well as the *Sikshāvratas* that give happiness to people, the highly meritorious abstention from taking food in the night and the avoidance of the five *Udumbaras* for all time. The fruit of worship was also preached to the excellent elephant which was trembling on account of the dangers experienced in past lives. Then he was informed about the beautiful image which they had long ago placed in the anthill. Whatever was preached by the excellent *Sura*, all that was accepted by the good elephant. Having so preached, the *Sura* went home and the elephant is living here in the forest." On another day, having taken water and lotuses, as it returned to the anthill it did not see there the passionless *Jina*. Having dropped the water and the lotuses the good elephant betook himself to the Right Faith with determination; and with complete renunciation having concentrated himself upon Lord *Jina* with pure thoughts, that *Khecara*, the elephant, became a *Sura* in the third heaven.

13. " Oh king, whatever you inquired of me, I have told it all to you. You have done well after the wish of my heart that you renewed the cave, oh lord of men ! So now, you do this; make another cave above this cave ". Having said so carefully to the king the good, *Sura* sportively went home. Above the cave was built by *Karakanda* another cave, an excellent abode for *Jinavara*. Above it, again, he caused to be built a small cave exceedingly beautiful and removing lust. How beautiful the three caves looked ? They matched the mansions of the lord of *Suras*. The king, having made those *Jina* temples and having himself worshipped the beautiful ones, being exceedingly delighted at heart, went to his camp. As king *Karakanda*, the destroyer of his enemies, stood in his camp, there came an elephant with strong and stout trunk and profusely rutting, inorder to drink water in that lake.

14. As it stood on the bank of the lake, the smell of the army reached it. Raising up its trunk and shaking its head, the elephant, turning round its face, saw the army. Seeing it, the the great elephant became hostile

and ran up greedy of the smell of ichor, taking its trunk in its mouth, trumpetting and crushing the earth by the weight of its steps. Seeing it so determined, the people made up their mind to capture it. They got up and instantly fell upon the elephant. But they all fled away for fear of the strokes of the elephant. Then the king ran, sword in hand, and the fighting elephant was checked. As he was going to strike it with his arms, the elephant became invisible. When the elephant disappeared, he became startled in his eyes for a moment. The elephant dis-appeared under his very eyes. The king stood astonished in his mind.

15. When the king returned to his camp he did not find *Madanavali*. He looked into the four directions absent-minded, and pitiably wandered about the land. Then the king became apprehensive with his pride gone. " Where has my wife gone, gracious in all her limbs? How could *Madanavali* who was the delight of my heart, become so perverse now ? " Then good servants were sent out by the king " Look for your mistress in the directions. " Having looked in the directions, they came back crying, with their hands stretched upwards. Then the king, seeing them crying, instantly shed tears from his eyes. " Oh virtuous lady! speak to me about the tie of love pleasing to the ear. (or, according to the alternative reading, oh tree! you are the friend of birds; tell me about the beautiful lady, the object of my love). Oh innocent lady, by whom have you been taken away? Are you hiding yourself somewhere ? Oh elephant, were you the messenger of Death? Why did you become angrily perverse to me ? " Then a certain *Vidyadhara* who had crossed the ocean of learning and was fair-looking, bearing in his heart old attachment, presented himself before him.

16. The good *Khecara* called out " Oh king! why are you weeping bitterly ? Why do you cause your body to decay for the sake of a woman ? Woman is the house of a volume of woes to people. Woman brings about residence in hell; why should one live with a woman ? She causes fever in a throbbing mind; who would follow her the cause of misery ? The creeper of worldly existence grows by her company; a woman brings troubles to the person of man. Powerful persons are rendered powerless by her; wretched are they who serve a woman. " Hearing such words and heaving a sigh, he looked about, uttering '*Madanavali !*'. Then he saw

the *Khecara* and became downcast through shame in a moment. He was addressed over and over again by the *Khecara* " Why are you here, bereft of your attendants ? " With tender expressions was the king, who was distracted in mind, consoled.

17. Hearing that speech, the heroic *Karakanda*, courageous in battle, became comforted in mind. He asked the *Khecara* " Where did you acquire such charming, sweet speech inspiring religion ? Did you serve some great sage free from all faults, who had left joy and sorrow far behind ? My eyes have become attached to your sight; seeing you, they do not go elsewhere. Are you some relative of mine of another birth delightful like the moon in the sky of family ? I ask you hesitatingly; are you some god ? Tell me definitely ? " Hearing those words, the courageous and deeply wise *Khecara* said to the king " Formerly, being born in the species of a dove, I became an object of amusement to your eyes. Once as I stood in the cage dallying with my mate, a serpent, hissing sharply, advanced towards me.

18. Seeing me, it caught hold of my leg. Then you, gentle by nature, ran up inorder to save me, kindly, from the serpent. I was delivered by you from it. From its terror, I became senseless; you kindly gave me the *Navakāra*. As a reasult of that, I was born a son to a *Vidyadhara*, an abode of multitudinous virtues. Seeing you fighting against the elephant at great risk, I recognised you. Bearing (in mind) your great obligation, as I was playing with *Vidyadhara* princes, I came here hastily, thinking that I shall certainly be of some help to you. That serpent, on account of the *Navakāra* given by a sage, had soon become a *Khecara*. On that occasion, that *Khecara*, feeling humiliated, carried away your beautiful wife *Madanavali* of large breasts, under the disguise of an elephant.

19. Seeing you weeping, with your face turned up, beating the chest with the hand and crying ' Oh darling, oh darling ', I have come here. Do not weep; abandon the grief of your mind. When you will return, having defeated the great and the mighty, and having conquered the earth, then this *Khecara*, realising that you were illustrious in virtues, would bow to you as his master and you will then regain your wife whose face is like the full moon. " Listening to his sweet speech, *Karakanda*,

of long arms, said in return "Oh graceful and virtuous *Khecara*, can women that have been abducted, ever return ?" Then the *Khecara* said in sweet tones "What of the rest, I tell you how the beloved of *Naravahanadatta*, pure and endowed with golden and imperishable excellences, was soon reunited to him accompanied by numerous *Vidyās*.

Here ends, in the life of the great king *Karakanḍu*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the fifth chapter called listening about *Nila* and *Mahanila*

SECTION V.

CHAPTER VI

1. Being asked by *Karakaṇḍa* he narrated the story of *Naravāhanadatta* "You listen, with one mind, to what gave delight even to the assembly of the excellent *Suras*. Here, in *Bharata*, in the country of the *Vatsas*, there is the praiseworthy town of *Kausambi*. There was the king *Vatsarāja* who, day after day, had a pure attachment for religion. His wife was *Suvijaā* who remembered the feet of the excellent *Jina* in her heart. He got a son *Naravāhana* great in excellent virtues and pre-eminent in fame. He was the residence of all arts, and possessed a great splendour. By his beauty he ridiculed Cupid. Seeing him intelligent, his father, the king, soon coronated him and himself taking to ascetic-life, spread his fame in the three worlds. Having performed hard austerities which banished Cupid, he reached the portals of the damsel Salvation. Feeling depressed by the bereavement of his father, *Naravāhanadatta* would not feel amused any where. Having his lotus face wet with the water of tears he wandered about distressed with his face turned up.

2. The unbounded fortune of royalty bestowed upon *Naravāhanadatta* gave him no pleasure. Bearing in his heart the grief of his father the handsome one did not like any bodily enjoyments. Being struck with sorrow for his father in mind, the king, one day, casually came to the *Kalinjara* mountain pleasant to the hearts of *Suras, Khecaras* and good men. Agreeable to the eyes of *Vidyādharas* and *Kinnaras,* he entered a pleasant flower-garden. There he saw a great ascetic who created love for piety in the minds of people, inspired mutual confidence in born enemies, attracted even the minds of persons holding false beliefs, meditated upon the words of the supreme self and had banished far away all defilement and anger. He instantly set his mind upon the lotus-feet of the sage and then adored, with great devotion, the teacher who had made all people bow to his feet.

3. " Oh foremost of the excellent sages, who has caused the lords of serpents, gods and men to fall at his feet, have compassion on me, and tell me the pure essence of religion by which I might cross over the cycle of existence. " Then the worshipful one who was free from attachment and had firmly set his affection on the way to salvation, said " What is the good of talking much ? Bear in your heart the excellent *Jina*. Have always a charitable disposition, oh king, and make your mind absolutely pure. Having the five small vows on the top of his head, and bearing the heavenly *Sikshā vartas* and *Guṇa vartas*, whoever gives the fourfold alms namely medicine, food, safety and knowledge, obtains, oh king, ample fortune abounding in all the fruits after the wish of his heart. Whoever, oh king, avoids eating by night and takes food observing silence, lives sportively in the heavenly mansions waited upon by hosts of nymphs.

4. Laughing, by your comeliness, at the lords of men and gods, you should not feel sorrowful in your mind, oh king. By sorrow, a great *karma* is contracted and one does not obtain human birth. By enmity come a heart-attracting, affectionate wife dear to the eyes, pleasant children and dear brothers. All these come by one's enemical desires. Not being able to trouble in one birth, they entertain a desire, with a feeling of humiliation, " May I be born in the next birth so that I might cause pain to him ". Listen, oh king, with steady mind, the story that was of old revealed by numerous sages. There is the famous and

delightful-to-the-eyes city of *Mathurā* where there are mansions decorated with pictures executed in precious stones. There were two Brāhmana brothers, like elephants, named *Mādhava* and *Madhusūdana*. They bore great enmity in their minds and would not tolerate the manifold virtues of each other. As days passed by, the riches of *Mādhava* soon turned their face away from him. He could not even secure clothes for his wife and all his strength and power had also melted away.

5. One day, his wife, in her misery, thought out some thing (and said) "Oh my dearest, listen to my words. Let us instantly go to *Madhusūdana*. He will certainly provide food for us both hungry and poverty-stricken as we are ". Hearing her words, *Mādhava* made a reply in faltering tones " Setting aside the grandeur of self respect, how shall I enter the house of another who is so disagreeable to me ? Better to eat morsels of poison and die than to be a servant in the house of a wicked person ". Then *Mādhava* was again addressed by his wife " What is the good of this voluminous grandeur of self respect ? " Hearing her words, *Mādhava* went to the house of the good *Madhusūdana*. Seeing *Mādhava* come to his house with his wife, misery-stricken and distressed in mind, *Madhusūdana*, with folded hands and one mind, stood before him.

6. Modestly bending his head *Madhusūdana* spoke to them " Oh my parents ! what anxiety have you ? I eat the food given by you. How is not a gentleman, kind and very honourable, adorable in this world ? " But they, bearing jealousy in their heart, could not put up with his fortune. One day, *Mādhava*, out of wrath, made a sudden exit for *Prayāga*. There he saw an emaciated ascetic and stood at his feet for a moment. With his permission, *Mādhava*, cruel at heart, took to austerities. He wasted his body by abstinence and soon died with the desire " I should be born a dear son to *Madhusūdana* the *Brāhmaṇa* of the town of Mathura, and having given him much pleasure, I should afterwards die ".

7. That *Mādhava* was, in course of time, born in the beautiful house of *Madhusūdana*. Favourite of all people and repository of all arts, he, while yet young, became pre-eminent amongst the people. Then, one day, the young son of the Brahmana was suddenly carried away by the messengers of Death. *Madhusūdana*, following the body of his son, fell on the earth beating his head. He would not leave his neck but

would go to death. He would not stop even for a moment in his lamentations. He would not be consoled by any consolations, poor soul, he had so set his feelings upon his son. The Brahmana, out of sorrow for his son, went to *Prayāga* for dieing, with his mind set on him. When about to die being scorched by the flames of grief, he was held back by a certain *Khecara*. The latter gave him an account of *Mādhava* who had died by entertaining a desire as a reward for his austerities. " He was born your dear son in the town of *Mathura*, oh *Madhusūdana* ! "

8. Hearing the words of the *Vidyādhara*, he returned home abandoning sorrow. By sorrow have been bothered lords of men and gods. Therefore, do not give place to sorrow, oh king ". Then, getting an opportunity, a *Khecara* who was there, inquired of the king, " Oh lord of men of super-human personality ! how have the vast dominions been acquired by you ? ". Then the king told the *Khecara* whose head was adorned with a diadem of gems and jewels, " In youth I was strong-bodied. What proud woman would not have love for me ? Enemies trembled at my name and resorted to jungles being terror-struck in mind. As I lived with my people, my wife was carried away by a *Khecara*. In her separation, I felt despondent and distressed and could not be amused in any way. (I thought) ' shall I leave the country, or, going some where, shall I die ? '

9. Thus brooding in all sorts, I left my home and came to the bank of the Ganges liked by hosts of *Suras*. Near *Paithan* I saw the excellent *Jina*, the abode of happiness and destroyer of sorrow. Having bowed to the *Jina* I rested there where the shaft of the flower-weaponed would not enter. As I closed my eyes with heaviness of sleep, I heard a sound " Why do you sleep, oh prince, with indifferent mind ? You are soon to meet your wife. " Then love flashed forth on my face and I went out of the *Jina* temple. I looked in the four directions for the love of my heart but the beautiful one could not be seen. As I went out of the garden, I saw a certain beautiful woman with her lotus-face resting on her lovely hand and scratching the ground with her finger. With tender expressions I inquired of her all about it.

10. " Why are you in this forest, oh beautiful lady ? What are you thinking about in your mind with steadfast eyes ? " Oh *Khagendra* the

hot sun for the lotus of knowledge, she then revealed to me (as follows) " In the southern part of the *Vidyādhara* mountain there is a town *Jayanti* at the top of the *Sindhu*. There lives *Dhumaketu* the supreme lord of the Vidyas. He has in his home *Sunandā* for his wife. Of the two who love each other, I was born a daughter. One day, I came down here for sport in company of my friends. I played with my beautiful companions who indulged in all sorts of games. After the play, as we stood at ease, there arrived the *Khecara Madanāmara.* Seeing him I was shaken like a plaintain tree struck by the wind. My companion, knowing my heart, approached the friend of the youth.

11. He was asked by the highly virtuous *Nirmalamati* " Tell me who he is. " He said " Here, in the beautiful *Vijayārdha*, in the pleasant *Utpala-khedi*, lives the Khecara *Padma-deva*. He is his son *Madanavega.* In the Northern Vijayārdha lives *Pavana-vega* the house of all virtues and son of *Manovega*. He was going there out of affection for him when he has been seen by you ". Then inquiring about my high family and taking away my loving heart, both the *Khecaras*, having told her so, went away. But *Madanāmara* came back again. Through shyness, I found no words in my mouth. I felt abashed even to talk to him. Then instantly my companion said to him " Oh handsome one, live with your beloved ". Then taking the beautiful pearl-garland off his neck with his own hand, as he put it on my neck, a companion came to call me.

12. Then I was taken home by *Ketumati*. Distracted in mind, I remained sorrowfully at home. When once more I came back by the same way, I did not see *Madanāmara*. His (pang of) separation was narrated to me by a *Vidyādhari* the dispeller of woes. " Talking, over and over again, incoherent words, wandering distressed with his face turned up, afflicted with the fire of separation and remembering you, he soon clung himself to an ascetic-girl. Instantly feeling disconcerted, she turned *Madanāmara* into a parrot. Her companion, being stirred by piety and feeling compassionate, told her ' Be pleased, oh goddess ! Do it so that he may sport with his wife '. Then the highly virtuous lady said " On the day on which *Naravāhanadatta* marries the beautiful and renowned person named *Rati-vibhrama*,

13. on that day, oh friend, he would become a tender-bodied, handsome man again ". Oh handsome one, this is what she told me. Knowing this, I took my residence in the forest ". Hearing this, as I stood there, *Lilāvati* arrived there. She held in her hand a portrait which infatuated the minds of on-lookers. I readily inquired of her " For what purpose have you come here ? " Then she told me " Listen, oh great hero dear to all people, good looking and firm like *Meru* ! On the southern side of *Sindhu* in *Vijayārdha* where blows the wind excellently fragrant on account of the *Suras* and the *Khecaras*, there is the town of *Kanakapura* a mine of jewels and delightful to the eyes. There rules king *Hamsaratha* served by hosts of *Vidyādharas*. He is accompanied by *Vimalādevī* as a charming swan is by a female swan.

14. He has brought, by abduction, some woman who has no liking for him. She lives in his palace observing religion, a basket of love and delightful to the eyes. She would not talk to any body. With concentrated mind, she drew the picture of her husband. While she was feeling happy in her mind looking at it, the good *Khecari Vegavati* arrived there. *Madana-manjuṣā* was questioned by her " Who has been drawn by you in this picture ? Tell me, oh mother ! Is he a *Khecara*, a *Kinnara*, a god or a man, or is he Cupid with his shaft fixed to the bowstring ? " To *Vegavati* she told the truth " He is *Naravāhana* my beloved husband. " When she looked at it taking the portrait, she fell to the ground shaking her body. Knowing her to be *Vegavati*, *Kanakavati* cracked a joke with her " She did not use to like any suitor but has now fallen to the earth at the mere sight of a figure. "

15. Then *Kanakamati* took the portrait in her lap inorder to see the praiseworthy picture. As she thought about it in her mind, she also, in a moment, fell upon the ground. Some how, with difficulty, she came to her senses and the shapely-armed one was asked by her friends " Why did you go into a swoon, oh friend ? Tell us the pangs of your heart. " She said " Oh sister, here is this picture on the board. It has baffled my mind. Is he a god or is he Cupid, oh mother ? Just think of his name ? " By the two distracted in their minds in his separation, I have been sent. What a wandering sage had once declared they considered in their minds " Whoever lucky one would marry

Rativibhrama, would become our husband". She was then immediately caused to be painted on a canvas in beautiful colours. I have come here taking that portrait. " When, taking that portrait in my hand, I observed the beautiful form, my heart was stunned, oh *Khecara*, and could not think of any thing.

16. Then I was taken there in the midst of those friends by the pure-minded *Lilāvati*. Reaching there, I married *Rativibhrama* with great celebrations as king. Along with *Vegavati* I also married *Kancanamati* as also *Lilāvati*. Another five hundred (maidens) also I married there where the very Cupid was residing. My beautiful wife who had been carried away by that *Khecara*, also joined me. I subdued hundreds of *Khecaras* and struck terror in the hearts of my enemies. The earth, right up to the ocean, where-in stood thickly populated big villages, came under my control. Then all the country-people were called together, oh *Deva* served by men, and the coronation was performed. This was the account given to the *Khecara* as you asked it all of me. People were established with lasting gifts of gold and I worshipped the pair of feet of the *Jina*.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the sixth chapter called listening to the story of *Naravahanadatta*.

SECTION VI.

CHAPTER VII

1. My good friend *Karakanda,* I tell you. Make a start immediately. A good and auspicious omen (forebodes) that you will obtain the happiness of wife along with many acquisitions. " Tell me, oh courageous *Khecara* warrior, as a result of what omen shall I obtain a wife ? " The *Khecara* told him " See the sage in front of you; the divine-eyed one is sure to give you the fruit ". " Tell me who has obtained the fruit of the omen ". Then the *Khecara* told him who had obtained the fruit. A certain Brahmana, hungry and decaying in body, started from his country, leaving his home. He saw an ascetic in the forest and great satisfaction entered his mind. Holding in mind the auspicious omen, he began to dance, stretching up his arms. A certain prince sporting in hunting soon reached there. He saw the Brahmana joyfully dancing alone in the forest. " Oh respectable Brahmana, I ask you, why are you dancing freely in the forest ? Have you obtained some thing beautiful or have you gone mad, my brother ? ".

2. The Brahmana then told him " Oh simple-hearted, I am not seized by the wind, my friend. By the passing of one devoid of ornaments and clothes and enjoying the great relish of bliss, I have obtained the auspicious omen here where the mighty lion dwells. As a result of this, I shall gain royal fortune and enjoy the green-bowelled earth. Then the prince quickly said to the Brahmaṇa. " Oh master, I am your pupil. Give to me this omen, my respected sir, and take my ornaments and this divine-bodied horse. " Taking the horse along with the ornaments, the Brahmaṇa went home, giving to him the omen. The prince, tender-bodied like fresh lotus-fibre, went forth full of joy. Then the Jina-tutelary-goddess, abandoning the body that she had put on formerly by means of her *Vidyā*, took up another by which the mind of the on-lookers may be attracted.

3. The fawn-eyed one came before him like the loving wife of *Rāghava.* " I am your attendant, oh prince, being the destroyer of your enemies. " Along with her he went into the thicket inaccessible to men, *Khecaras*, *Kinnaras* and *Suras*. There they saw an old well, but no terror entered their heart. In it they saw a serpent fighting with a frog. Seeing them fighting, he, with unkind hand, counting his body as straw, instantly cut off a piece of flesh with his sword and threw it between them. Knowing his courage, both of them came before him becoming men. One of them was in the form of a cowherd and another a boy. Adorned by the three persons that prince looked as if some god had come down from heaven.

4. They were seen by some king who honoured them with felicitous words. Seeing the woman a box of beauty, he felt as if a destructive pestilence had set into his heart. Becoming desirous of that woman, he thought of murdering him (the prince). The king took the prince for hunting. There was a dry well in a secluded place. Having pushed the prince down into it, the king came face to face with the woman. Being bitten by a serpent he died and the prince was then taken out by the frog. The royal fillet was then tied to the prince and a host of horses was presented to him by all. He enjoyed the royal fortune sportively. He then asked that *Cakora*-eyed lady " Oh beautiful one ! tell me who you are ". Being honoured with overflowing affection, she told him the old story and went to her home the very moment.

5. Oh handsome one, ocean of virtues, you have listened to this story of an omen told by me ". Saying so, the Khecara went to his own home called *Satyalakṣmīpura*. Then one day, Karakanda ordered a quick march. King Karakanda, the foremost amongst men, halting on the way (or along with the princes), reached the *Simhala* island where young ruddy geese attracted the mind, where *Suras*, *Khecaras* and *Kinnaras* indulged in sports, where women walked with the grace of an elephant and rendered ineffective the beauty of *Rati* by their own beauty, and where, seeing the luxury of the people, the gods lost the memory of the heavenly world. He encamped outside the city. The apprehension of an enemy arose in that locality. Leaving his camp the immeasurable *Karakanda*, with his companions, went out for sport. There the king saw an extensive

bunyan tree, big, full of hundreds of birds like the *Kalpa* tree protected by gods and laden with thick leaves. Seeing the large and very soft leaves of that Bunyan tree *Karakanda* taking up small balls and shooting them with his bow, pierced all the leaves.

6. As the Bunyan leaves were pierced with an arrow, the matter was reported by a messenger to the king " Who had been foretold by the excellent wandering sage, that suitor has come, oh king, with a retinue. I know not whether he is *Varuṇa* or the moon, a king or the lord of gods. Sporting in the forest in the company of princes he, in a moment, pierced all the Bunyan leaves ". Then the king sent prominent persons who, being elderly, struggled their way to his military camp. The *Campā* king was told by them " Oh friend, frank-minded, the king is calling you. He has his affection fixed on you. You come to his house ". Hearing this, king Karakanda said " If your king comes before me then I go to your king's palace beautiful being finished with jewels ". Hearing that, they returned home immediately and reported the matter to their king. " He would come to your home, oh king, if you go forth to receive him". Hearing it the king went forth and presented himself before the king of *Campā*.

7. The king saw him of great lustre, as if he was Cupid incarnate. With attachment, the ocean of virtues took the king into the town with honour. While entering, he was seen by people like god *Viṣṇu* accompanied by cowherds. Causing affection in the minds of young women, king *Karakanda* reached the palace. He was shown to his daughter named *Ratīvegā* of tender arms. The youth was seen by the maiden as if the flower-shaft had entered her heart. In her distraction she could not mind any thing, She did not see nor hear any thing. She did not fight shy of her father. She trembled and her words faltered by the thrill. Seeing the flow of perspiration of his daughter the king instantly began the marriage. A pandal was erected with arches of pearls, big chowries were made of gold and a very high, beautiful and bright altar executed with jewels, was made.

8. Soon her marriage was performed so that even the *Khecaras* felt enamoured. Big dowries were bestowed on her. Elephants with their temples wet with rut flowing incessantly, multitudes of excellent horses jingling with bells and garlands made of jewels, were given. Whatever

else is pleasant to the eyes was given to her by the king calling out her name. With all these, being pleased in mind, he bestowed his daughter upon the son-in-law. Many jewels were soon given and the princes were dressed by the king. The foremost king was then sent off by the lord of men. The king got ready a boat. The doomsday of all vicious kings and protector of the earth got into the boat. It shone forth shaking with the fluttering banners. It sailed in water by the help of the wind. Thousands of other smaller boats were filled entirely with crowds of people. They moved like the celestial cars on earth, fulfilling the desire of moving in water.

9. As the boats sailed in water furnished with decorations and tents, the king saw a large fish as if he had come upon the essence of the sea, as if *Visnu* was sporting in that form, as if the sea was seeing the royal fortune. In height it was sixty *Yojanas* and in breadth half of this. Sixty-seven feet long it stood covering the ocean. Like the *Mandara* in water, immeasurable it shone forth jumping up and dipping in. Moving on slowly (at first), the monster came up running through wrath. Seeing it running the kings instantly stopped the boats. The kings being terror-stricken, stopped all the boats, as if they were rendered motionless by the the power of an incantation by some wicked deity.

10 Seeing that fish and setting aside his equanimity, irresistible and hostile, fastening the wrestling tie and drawing out the sword, leaving the boat and rushing forth with rage, the king in an instant furiously made a jump, and swimming, reached where the monster--bodied fish was. Placing himself inside its belly and killing the fish he cut off its protective parts and split its skin. Swimming on to clear water the hero became invisible. The king was taken away by an irresistible *Khecara* woman. Seeing him carried away and having thought about it, the good warriors instantly made a jump into the sea feeling distressed. The whole water was ruffled, the boats clashed against each other, piteous cries of woe went forth and all people were perturbed with sorrow on account of him.

11. When the lion amongst men, of blooming face fell in water, all people, with pervading sorrow, were very much alarmed. The good wife

Rativega, resembling a *Nāga* woman, feeling disconsolate, trembled in all her body, was stunned at heart and fell senseless. By the sweet fanning of the chowries and with the help of water the virtuous and charming lady was made to rise up by lovely young women who could tame the mind of sages. She beat her bossom with tender and shapely, lotus-like hands and then with anxious eyes and faltering speech said " Oh hostile fate, sullied with sin, what have you done ? Why have you snatched away another's husband who had been made by me my own ? Oh adverse ill-luck, you have been unjust and evil-faced. Oh my lord, graceful and happily wise, where have you gone ? Have pity on me, oh my master, the best of the best men. I am falling in the ocean of grief and heading towards doom, oh lord, save me. I am your wedded wife. Now fallen in misery, whom shall I look to ? Being bereft of you shall I now live or die ? " Thus did the virtuous lady, overhelmed with grief, lament in her heart " I shall now speak only when I meet my husband. "

The excellent minister feeling highly grieved but consoling all his people who were heavy at heart, went ashore with all his men there.

12. When the army was encamped there, *Rativega* celebrated her vow. Then feeling uneasy, she soon invoked the goddess in soft tones. She drew forth a beautiful circle like guileless faith propounded by *Jinen-dra.* In the middle of it she installed firmly the divine goddess named *Padmāvati.* The goddess residing in the eastern quarter came as she was invoked. The goddess was made of red sandal-wood besmeared with camphor, sandal and saffron, worshipped with fruits, flowers and eatables and honoured with a fast on the first day. The incantation with the seed, which she obtained by teaching, was muttered along with an offering of fresh saffron and flowers. Drawing with red materials, wearing red garments she, having concentrated herself with devotion, thought of the goddess with a firm mind.

13. When thought of with worship and honour, the goddess *Padmāvati* came up with slow, graceful and tender limbs and putting on an indescribable, unprecedented look, being endowed with a richness of beauty, red in person and pure at heart, bearing in her four hands the meritorious book along with the gourd and the signet ring along with the lotus- fibre. Her cheeks were shining with the earings and she wore

anklets, bells and a girdle. She held over her head the fivefold hood of a serpent and looked joyful and pure excercising a mysterious influence. Placing her lotus-like feet on the ground, speaking something in charming speech, shedding lustre in all directions and wearing on her bosom a pearl necklace, the virtuous goddess stood in front of Rativega in an instant saying " I grant you a boon. Ask for what may be in your heart, oh lady of slender belly ! For your sake I have descended upon the earth. "

14. When she saw the lotus-face of the goddess, *Rativega* began to shed tears. " Oh worshipful goddess, all the dirt of my sins has vanished at your sight. Whoever spontaneously belauds you, does not experience a succession of woes. Whoever thinks of your face day after day, him you serve as a boat, oh goddess ! Have mercy upon me helpless. Save me from falling in the ocean of calamity. I do not ask for anything, oh goddess ! I only implore you for one boon. If you really confer a boon on me, oh goddess, reply to one question of mine. My husband has gone into the ocean; is he alive or is he dead ? " Then the goddess of the gods says " Your husband who fell from the boat, occupied, the very moment, the heart of *Kanakaprabhā* the daughter of a *Vidyādhara*.

15. Under the influence of infatuation, he was instantly taken to *Tilakadvipa* by that *Kanakaprabhā*. She showed him to her father " See, father, I have obtained this divine-eyed one in the sea. He has been ordained to be my lord by the sages, even as *Lakshmi* obtained god *Viṣṇu* ". Knowing her love the *Vidyādhara* married her with festivities. Then one day, *Karakaṇḍa* killed, in a moment, an enemy of his father-in-law. A gentle man who eats the food of another, does a good turn to him. What wonder is here indeed ? ' Whoever killed the enemy of *Kanaka-prabha* shall become our master, what else ! '. Thinking so, his service was immediately accepted by the *Vidyādharas* with a show of respect. Loyally folding their pair of hands and bending the head they followed him carefully. No *Vidyādhara* was there who did not hold his service.

16. Your husband has performed great feats. Who can describe them, oh sister ? He married *Anangalekhā* the very streak of the bowman Cupid. Then he married sportively *Chandralekhā* the veritable sister of Cupid, of divine body. He also married *Kusumāvali* of agreeable

conduct and mind as well as *Ratnāvalī* resplendent like gold. He married yet other seven hundred maidens; I tell you the truth. So, banishing sorrow, you observe piety. You would be united to *Karakaṇḍa* with the fraud vanished. Very quickly taking ample wealth, constantly make holy gifts." Hearing this. *Rativega* said "Does one who has gone into the ocean return?" The worshipful one makes a reply to her "Why do you entertain a doubt in what I say. You cherish, day after day, the excellent *Jina* endowed with the immortal lustre of gold."

Here ends, in the life of the great king *Karakaṇḍa*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the seventh chapter describing the acquisition of the hand of a *Vidyadhari* by *Karakaṇḍa*.

SECTION VII.

CHAPTER VIII

1. *Rativegā* says "Oh goddess, listen! I have taken to heart your pleasant words. Be pleased to tell me whether any man having gone (in to the sea) has ever returned". Hearing this the worshipful one tells her whose mind was not steeped in sin. "Listen, oh beautiful lady, innocent-minded and highly devoted to the feet of lord *Jina*. Out of regard I tell you some thing- the story of king *Aridamana*. There is a country by name *Avanti* as if a portion of heaven has broken and fallen down. There is a city, pleasant to the eyes, by name *Ujjaini* which wards off the rays of the sun. There was the famous king *Aridamana* of great might and abode of virtues. His wife was *Vimalā* delightful to the eyes, virtuous and free from evil deeds. His minister was *Varadatta* who had created attachment in people and was liked by the king. That minister had a

beautiful mare which went for grazing out-side the town. Seeing her hot-blooded a horse mated her on the mountain.

2. She returned to the town and was marked by the minister as endowed with all good signs and pregnant. He protected her, kept her in his mansion and fed her on oily eatables. On a pleasant and sweet day, a beautiful colt, swift like the wind, was born to her. Sky-coloured, tall, curved-faced, slender in the middle and broad in chest, with long sneeze and terrific neighing, fit for the harness, copper-like in palate, fickle in eyes and having soft hair in ears, it grew up in a few days. It appealed very much to the mind of the minister. It could not be matched by the heat of the sun or the wind. As it lived kept in an earthly house, a free parrot was watching it. As long as the young one of the mountain horse, mightily victorious, remained in the womb, a certain *Khecara*, assuming the form of a parrot, watched it day after day.

3. The *Khecara* become a parrot and established itself on the mountain-peak. With hundreds of pleasures as the wanderer of the sky, affectionately attached to its mate, as it lived happily and enjoyed pleasures for long, a good looking cowherd, virtuous, well-behaved, sportive like an infatuated elephant and having stout and long arms, came into the forest and sat there busy in amusement. He was seen by the parrot with its eyes possessing good qualities, and was wilfully addressed in soft words moving the heart, " You take me, oh cowherd, and carry me instantly to the town and going to the king give me to him for five hundred gold. "

4. Hearing that speech and thinking over it the wise one, with the parrot which was humble, submissive and respectable in mind, came quickly to the town. Throwing his sight, in a moment he saw there a prosperous merchant caught by a brothel-keeper who was telling him in sweet words, " You are a prince; do not became ignorant. Your eldest son, in dream, has slept with my daughter as she slept at home, at ease, unattached and in peaceful harmony. Give wealth to her setting aside your pride. " The great noise of this spread through the market. No man was able to extricate the merchant as he stood being caught.

5. Then the good and courageous parrot spoke affectionately. " Oh merchant, tell it to me so that I might avoid the quarrel. " Then the merchant told him the cause of the quarrel. Hearing that, the parrot who had reached the ocean of knowledge, said to the merchant " Give wealth to my well-dressed sister. " Hearing the divine words, his mind was struck with leniency. Having brought wealth as he began to give it all to the bawd, he was told by the parrot well-versed in the ways of policy " Bring also a mirror, oh merchant; I would give some unique wealth. " That also was brought by him. Instantly, the parrot threw the reflection (of the wealth) in the mirror (and said) " Take that wealth, oh sister ! " Her depth of mind was known to him and she was similar to the self-willed one*. Then the bawd said " Oh mischievous, crooked parrot, can a reflection be caught ? " Hearing this a reply was given to her " Can one get ornaments in dream, oh fickle one ? "

6. When the bawd was defeated by the parrot, the merchant justly said to the parrot " Count this wealth of gold and taking it do what you like. " Hearing this, the parrot spoke so that the merchant was astonished in mind. " What shall I do with gold ? I attract the minds of good people. " Hearing that purity of feelings of the parrot, he made the large gift to the cowherd. The cowherd was then told by the parrot " Take me to the royal gate. " In a moment he who was the home of rich wisdom was brought to the royal gate. The gatekeeper was addressed by the parrot " Friend, whose mind is broadend by a good pearl garland†, report me soon to your king, oh honest one ! I shall see his face delightful to the eyes and resembling the full moon. "

7. The gatekeeper told the king thus " Oh lord of lords, a parrot is waiting outside. " Hearing that, the king caused it to be brought in and with lotus-like face, accosted it. Then the parrot, lifting up its leg, greeted the king with a blessing " Oh king with arms long like the trunk of an elephant, live long, as long as as the heavenly river flows. " Pleased in mind the king asked of the parrot " Who are you and why have you come ? Tell me truly. " The sky-wandering animal replied fabricating a

* This line is more significant in the sense that the *Kadavaka* is composed in *Samanika* metre.

† The line suggests that the metre of the Kadavaka is Mauktikadama.

false account. The parrot said " Oh king, there were five hudred parrots in a silk-cotton tree. As I lived there, they were told by me " Let us cut quickly this creeper, " It was then eagerly bitten by them. In the mean while a multitude of *Bhillas*, with eyes red like *Gunja* and dark in colour arrived there. Mounting upon the tree they soon entrapped in a net the nests of the parrots. Then we all parrots were caught. I then thought of some plan in my mind.

8. Then all the parrots were told by me " Remain for a moment feigning to be dead. " Having mounted (the tree), a *Bhilla* saw them all and threw them down thinking them to be life-less. Then they flew away in all the ten directions. I turned my way to a hermitage. I learnt all the sciences and enjoyed life on the peak of the mountain. There I saw the horse of the mountain mating with the mare in heat. A very beautiful colt has been born of them. Its feet would not touch the earth-surface. I knew it, being a *Vidyādhara* and have told it to you being over-powered by affection. It is now grazing in the house of the minister. " Hearing this the king immediately went there. Reaching the house of the minister, the king said to him " I have no purpose for gems and jewels; my desires will be satisfied by your horse. "

9. Bearing sorrow at heart, the minister gave it to him. Taking the horse, he went to his palace and put the sadle on the beautiful one. The king mounted it along with the parrot. The long-armed one took it on a round. The parrot warned " Oh lord, do not give any stroke; it will lose its temper." Unnoticed by the parrot, the king gave a whip-stroke out of curiosity. Instantly, the horse flew through the sky and went far beyond the sea. The king, feeling fatigued, asked the parrot " Where can clean water be obtained, friend ? " Then the parrot, going into the sky, carefully looked for water. Returning, the parrot told him " Come quick to the sea. " Going there, he saw a hundred maidens sporting in the sea. By the words of the parrot the king worshipped the god of that place.

10. After finishing their bath and worship of the gods, the party of maidens returned home. At that time the parrot took the king after them. Reaching the *Chohāra* island and coming to the house of the maidens, bringing about the union of the hearts, the parrot said at that moment " Oh king, you marry instantly this *Ratnalekhā* of golden and

divine body. It has long been foretold by divine sages that she would be married by a person like you. " Hearing that, the king told her of lotus-like large eyes, " Oh beautiful maid, do you grasp the words that the parrot is saying ? " Hearing that, the maid said, her words faltering on account of love, " I have accepted your service in my mind. How can the words of the parrot go false, oh lord of men ? "

11. Hearing those pleasing words, the king married her immediately. In love, they enjoyed a thousand pleasures. Then, one day, the wife said, showing excessive love " Oh lord of men, I would see your home. " Hearing her pleasant words, the king prepared a boat. He filled it with attractive gems and decorated it with beautiful flags. Mounted on it with the parrot, the horse and his wife, the lord of men shone forth like the god of gods. That boat was drifted on by the wind to another island in the sea. When it touched a deserted island on another day, the king felt anxious in his mind. He then spoke to the parrot " How is the night to be passed here, oh friend ? " Hearing that the parrot replied " Oh king, do not sleep very forgetfully. "

12. The horse, the woman, the parrot and the king, all the four, with firm mind, established four watches. During the watch of the king, the boat, along with the horse, was quickly carried away by thieves. At sunrise when the king sees, he does not find the boat and the horse. Then the king reported the fact to the parrot " I know not which way the boat has gone. " Bearing sorrow in mind, the parrot then told the king immediately " Cut logs of wood and tie them up soon so that you might easily cross the sea. " Making that, the innocent king mounted upon it along with his wife and accompanied by the parrot. The ties of it were broken by the waves and the king wandered from land to land. Then the parrot flew to a bunyan tree, the king was carried by the waves to *Kokana* while his beautiful wife, by dictates of fate, was carried to the town of *Khambhāyacca.*

13. There she was seen by a clever bawd *Lambajhalambā.* She took *Ratnalekhā* home and the tender one removed her watery smell. Then the innocent one was told by *Lambajhalambā* " Harlots do not become perfect without ornaments. " Hearing that, the beautiful one said " Who-

ever would win me here in gambling, oh mother, shall sleep with me." This she said. Then men were defeated by the woman in gambling. Taking their wealth she gave it to the bawd and then put curds and boiled rice in the courtyard. The flock of parrots residing in the bunyan tree of the sea pecked at it and returned. Then that parrot inquired of them "Where had you gone whence you have returned with food, oh friends ?" To him the parrots told everything. They were then again asked by him "Take me to that place where boiled rice has been offered by the young woman." Then he was immediately taken by them to the house of the harlot where he was seen by her.

14. The parrot, as it pecked, shed profuse tears, seeing its young mistress. She, knowing it to be the old parrot, called it to her, pronouncing its name "Oh parrot, my brother, come here. Where is your master living ?" "I know not, mistress, where the king has gone." Disappointment grew in her mind. She was dissuaded by the parrot "Oh mistress, purity of heart is destroyed in those who give way to sorrow. My mind says, oh fawn-eyed lady, the master shall meet us having acquired prosperity." Listening to the affectionate words of the parrot, she felt consoled with pure feelings. Her fame advanced like the sea. Young men were wraped in good pearl garlands.* Some-body told *Aridamana* "In the town of *Khambhāyacca* no man can play the game of dice; none can defeat the girl there."

15. Listening to that with concentrated mind, the king immediately went to *Khambhāyacca*. Reaching there, he quickly went to the gambling house attracting the mind of all the gamblers. Sitting in their midst he shone as if bearing the beauty of the full moon. With honour, he won seven hundred gold from the kings. Giving wealth to jesters and loafers, he went to the house of the harlots greedy of richess. He sent a challenge to her whose fame in gambling had gone wide. He then himself went there at night, where the young woman was sitting with the parrot. He told her "Let us play the game of dice which is a harbinger of love, oh beautiful one !" By the king she was defeated and she became perplexed. Then knowing him to be her husband she embraced him limb to limb.

* The line is more significant in suggesting that the Kadavaka is composed in *Mauktikadama* metre.

16. As the king lived there with her, a *Takka* came with horses. The king looked amongst them and made bargain with the *Takka*. The king called out by name and the horse looked at him turning its face. Whatever little price was settled, he gave the gold and bought it. Of the woman, the parrot, the king and the horse, the miserables, the union took place. Enjoying pleasures, they lived there, and then all the three (four ?) went to their own country. I have told you, friend, how that king, fallen into the sea, came back home. As he, great in multitudinous virtues, came back, even so your husband, oh innocent one, shall be united to you." Having told all this to her, the worshipful goddess, matchlessly tender in all her body, went immediately to her home, and, having her face like the moon, joined the gods.

17. Then *Ratīvegā*, depressed at heart, with face tender like lotus, followed instantly all that the goddess had recommended. Taking ample wealth, she, with body excellent like the fresh lotus-fibre, instantly divided it all amongst the poor, and gave good food to the hunger-stricken. As she lived there with devotion, meditating in mind upon the feet of Lord Jina, bending with the weight of the observance of *Ratnāvali* fast, bearing the pearl-garland in the form of the *Muktāvali* fast, shining with the flowers of the *Kusumāñjali*, observing the powerful *Palyopama* fast, going by the *Shastras* in the form of the fast of the four scriptures, and steadying her mind upon the ritual of the *Vasuhāra*, one day, *Kanakaprabhā* brought *Karakanda* there. Ratīvegā saw her husband; her tears grew through joy and the slender-bodied one flashed forth like lightning as if a cloud laden with water (had been seen) by the female peacock.

18. Ratīvegā then accorded all great honour to *Kanakaprabhā*. Satisfaction grew amongst all the attendants and amongst the feudatories and ministers who were astonished in their mind. Having lived there for some days with joy, king Karakanda started off. Touring upon the land. he came to the *Dravida* country, bearing hostility. There, somebody reported, in an instant, to the *Coda*, the *Cera* and the *Pandya* kings " An enemy has come upon you, oh lord. Let it be so arranged that he may go away from a distance." Hearing that they met in half a moment and going to Karakanda, fought with him. Elephants fell upon elephants, chariots upon chariots, horses upon horses and men upon men. Red with

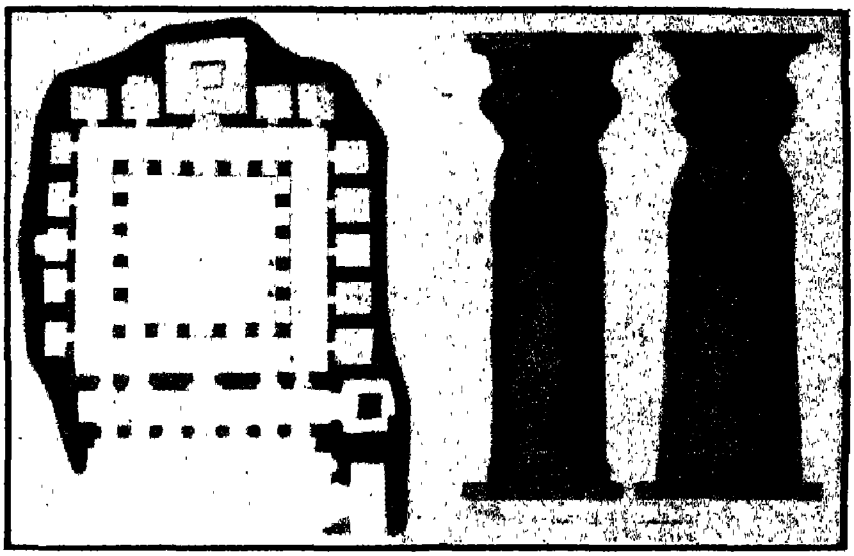
rage, they engaged in a fierce combat. Banner-posts, umbrellas and heads fell down. Entrails shook, men stumbled and great warriors, greedy of fame, met. They put up such a great fight that even the gods in heaven were terrified. Karakanda caught them on the battlefield and rubbed their crests with his feet. But seeing *Jina* images on their crowns, Karakanda felt very remorseful.

19. " Alas, alas ! what have I, a fool, done ? I struck even a *Jina*-image with my foot. As a result of this sin, I know not in what evil form of life I shall have to live. " Disturbed at heart, with eyes closed, he released the *Coḍa* kings " That I vanquished you in battle, that I rubbed your crests with feet, forgive it all, my friends ! Reoccupy your hereditary kingdoms. " Hearing that, they made a reply " Our sons will serve you. " Saying so to the *Campā* king, they instantly made their residence in the forest. Counting their bodies as straw. the tender-limbed, having performed penances, attained the highest heaven. Karakanda marched out thence towards the city of *Tera*. He reached that region of the forest where the beautiful lady *Madanāvali* was abducted.

20. As he lived there honourably, the *Khecara* restored Madanāvali to him. The *Vidyādhara* then quickly narrated feelingly the events of past life. " I was a serpent in my previous birth. Wandering about, I crept into your house. Then I saw, in the cage, the pigeon accompanied by its mate. I caught it by the leg, struggling. You then arrived there casually walking. It was released by you instantly and was kindly given the *Navakāra*. It became a *Khecara* as a result of it. I glided away from there, escaping you. One day, I was crushed under the hoof of a horse. A sage recited the sacred formula in my ear. As a result of that, I became a *Khecara*. I saw you, having come here. On account of the old quarrel, I took away your wife. I have told you this secret of mine. I am now fully your servant. " He then bowed to his feet with bent head, " Whatever crime I have committed, oh lord ! forgive it: I shall not leave your service. " Having honoured the *Khecara* with a gift, the king went to *Campā*, conquering the earth. He lived there, ruling the kingdom for many days, in the golden, divine palace.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the eighth chapter describing the conquest of the earth by *Karakanda* and his entry into *Campapuri*.

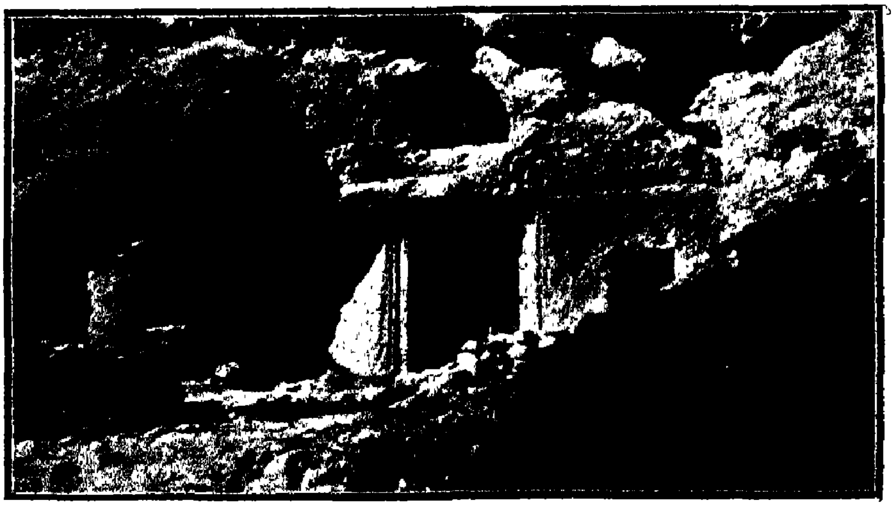
SECTION VIII.



११. गुफा नं. ३ व उसके स्तम्भों का नकशा.

Plan of cave No. 3 and the design of its pillars in the hall.

(Page 43, intro.)



१२. तेरापूर की गुफा नं. ४.

Cave No. 4 at Tarāpura.

(Page 43, intro.)

3. Attached to the *Jinendra Dharma*, devoted to the feet of the great sage, splendid like the lustre of gold, having eyes like a lotus-leaf and arms long and stout, knowing all the *Śāstras*, having a body with faultless joints, as he passed by the market, he saw there a miserable woman crying " Alas, I am confounded ", beating both the sides of her belly, weeping with profuse tears, causing grief to people, making the mind bewildered, bearing the dress of a mad person, rolling in a swoon and falling upon the ground. The king heard that sound like the roar of the sea. *Karakanda* asked a certain man " Why does this poor woman cry producing pain in the heart by her lamentations and herself dieing in delirium ? "

4. Then he told the facts to the king, " On account of which she became so miserable, listen to that cause, my good lord ! As she enjoyed incessant pleasures, a son was luckily born to her. But it was snatched away from her by Death. For this, the woman laments woefully and throws herself through affection. She does not leave the side of her son. She does not forget him in mind. Hearing these words, the king of kings entertained feelings of detachment from the world " Fie, fie upon this ugly mortal world. The personal enjoyments of men are the causes of their woe. Like the ocean is the extent of misery here, while the happiness of enjoyments is only comparable to a drop of honey. Alas, where man dies with scorched body and crying hoarse, who, except a shameless voluptuary, would feel attachment there ?

5. Who is conceived in the womb through *Karma*, he is removed by the god of death to his own abode. The child which is fondled by a young woman, is marched off to his own town by Fate. Who attains fresh youth, him also the powerful god of death walks away with. The old man who is caught by a hundred deseases, is also mis-handled by the messengers of Death. Along with *Balabhadra* even *Hari* of matchless prowess, was stealthily taken away by Fate. Who conquered the earth divided into six parts, those emperors were led off by time. The *Vidyādharas*, the *Kinnaras* the *Khecaras* and the mighty *Suras* have all fallen in to the mouth of Death. The lord of the immortals as well as the lord of the serpents, none are spared by Death in taking its toll. It does not forego a learned Brahmana,

nor leave an ascetic devoted to penances. Neither the rich nor the poor escapes as when a conflagration is ablaze in the forest.

6. Whatever body fate creates, the beauty of man is not stable there. The charming youth that grows, is cast out, no body knows where, by destiny. Whatever other qualities dwell in the body, it is not known which way they go. If the qualities of the body were stable, sages would not practise detachment from the world. Not stopping anywhere like the ears of an elephant, fortune vanishes under one's very eyes. As mercury held in the palm of the hand, oozes down, so a woman being dis-affected soon walks away. Whose eyebrows, eyes, words and gait are all crooked, who can make her upright ? She does not mind deserting her kinsmen and friends; she is fickle and mean like the friendship of the wicked. Whoever meditates upon this idea of fickleness entertaining a feeling of detachment, becomes the ornament of the house of gods, having a very graceful and charming body.

7. Resting at night and subduing the *Suras* in battle, when the calamity comes and the heart goes to sleep, nothing in him throbs, rises or sits. Let him enter a cave, follow heaven, climb the heavenly mountain, place his body in a cage, be fully guarded by his kinsmen, friends and children wielding lances in their hands, be protected by *Mantras* and be attended by a host of warriors, still he would not be saved by them all. *Baladeva*, the wielder of the disk, the leader of the gods, the *Khecara* in the sky, *Yama*, *Varuṇa*, the supporter of the earth, none can afford shelter. Whoever contemplates in his mind, day after day, this idea of helplessness, graceful in body and enjoying pleasures, is soon courted by the heavenly women.

8. What happiness is there for one revolving in the cycle of existence ? He gets various unpleasant woes. In hell he is tormented by many hellish beings with whom he contracted enmity of yore. There, he experiences great afflictions which can not be imagined by the mind. Being born amongst lower animals opposed to each other by birth, they have to undergo the gagging, piercing, beating, splitting of the body and the like. Even in humanity, a man, being suppressed, pines uneasily in his heart. Born

in the world of gods, he, being inconsiderate, feels woeful in his mind at the sight of others' prosperity. As the dancing girl assumes various forms, even so life takes various bodies. Whichever person studiously throws his sight on the world, tell me, what he did not obtain in the world being himself the mine of all high-class gems.

9. There is no good helpmate of the soul, who could save it from falling into hell. Friends, relatives, sons and dear brothers, these render no help to the departing soul. One's mother and father weep but do not go even a foot-step with the soul. Wealth does not go out of the house even a step; it alone experiences the fruit of piety and sin. The body falls in blazing fire; it alone mounts to the home of death. Where no happiness is found even for the twinkling of an eye there single-handed it suffers misery. Amongst serpents, ichneumons, lions and dwellers of the forest, the soul alone is born helplessly. In the beautiful towns of the *Suras'* *Khecaras* and *Kinnaras* it alone enjoys life as long as it lives. Whoever follows this view adorning his body with goodness, shines forth alone and free of the body, at the place of eternity which is the abode of happiness.

10. This is what the sage holding numerous virtues, declares. He declares it all alien to the soul. What is nourished with hundreds of drugs' even that body is separate from the soul. Eyes with beautiful pupils, large and pleasing, are no part of the soul. The tongue resembling the leaf of a tree, also stands apart from the soul. The richness of the body, touch, smell and ears, and the excellence of beauty, is all quite separate from the soul. The other qualities that are found in the body, all of them, go detached from the soul. The excessive fatness and fineness of the body are far removed from the soul. The four, anger and others, as well as virtue and vice, which are *Karmic* entities, are alien to the self. Which ever person meditates in his mind upon this idea with firmnes, attains the highest status and becomes bright, absolved from body and excellent.

11. Tell me what quality shines forth in this body which has been given the ornament of impurity by nature ? The fickle eyes that become sportive, are defiled by lots of evils. Tell me what purity is there in the cavity of the nose whose excreta is visibly impure. How do people

imagine innumerable qualities in the lip which is flooded with a current of saliva ? What merit is seen in the breasts which, like wounds, are full of pus ? They are grown up balls of thick flesh; who would feel an attachment for them which are so defiled ? What do wise people say about the middle zone ? It sheds impurities at two points. Where fat, blood, flesh and bones are assembled, tell me, what cause of purity is there ? Tell me what man in the world would feel attachment for it, if he observes inner and outer purity ? Whichever person would think of this as impure by nature being produced by semen and blood, him this matchless idea would bring on to the path of salvation.

12. As water is collected in the ocean, even so a multitude of *Karmas* flows in. The soul contracts *Karmas* as an invisible point of iron is caught by a magnet. By the loss of the right faith, *Karmas* are contracted owing to the false belief. The guileless lord *Jina* declares that *Karma* comes in as a result of non-abstinence. The inflow of the *Karmas* takes place by falling into anger, pride, deceit and greed. If one forms the habit of controlling the mind, the enemy *Karma* can not be born. If one indulges in violent speech, who can prevent the *Karmas* meeting him ? Whoever uses his body for violence, makes love with *Karmas*. Having given rise to a slight cause for *Karmas*, if one contemplates in his heart upon this idea, he is blessed; that man, without delay, relishes the juice of eternal bliss.

13. Whoever, being firm-minded, holds up right faith, checks the wicked false sight. Whoever conducts himself with pure forgiveness, gets rid of the water of anger, the cause of misery. Whoever conducts himself with pure gentleness, his pillar of pride surely goes off. Whichever noble person sets his mind on straight-forwardness, becomes an antidote to the poison of fraud. Whoever is indifferent even towards a beautiful body, certainly vanquishes the lion of greed. Whichever good man shall follow religion with his heart, shall arrest the monkey mind. Whoever worships the passionless (Jina) with adoration, immediately destroys wicked desires. Whoever observes all the forms of religion. keeps pure at heart and practises meditation and concentration, escapes low birth. Whoever, being endowed with forgiveness and self-restraint and being an abode of virtues, visibly checks these (evil tendencies), he, having enjoyed the pleasures of heaven, bends his way towards perfection.

14. *Nirjarā*, which destroys attachment, is considered to be of two kinds, fruitful and fruitless. The multifold *Karmas* that are collected in the past and are created now, have to be borne in experience. Who emaciates his body by the rays of the sun during summer, passes the rainy season under a tree and bears the frost on his head during winter, he confidently gets rid of the *Karmas*. Who bears the unbearable weight of penance, wears out his body by fasts and checks irrelevent talk, he shatters all the *Karmas*. Who controls his mind from wandering outside, that man destroys the *Karma* in his mind immediately. Who regulates his meals according to the waning and waxing of the moon, who prefers sour gruel for food, who adopts various forms of physical austerities, who bears the twenty-two trials and who foregoes the two kinds of worldly possessions that man performs fruitless *Nirjarā*. Whose *Karmas* exhaust by themselves, in his case the *Narjarā* is fruitful. Whichever person, being pure in mind, shatters his *Karma* by mind, speech and body, having enjoyed happiness amongst gods, does surely make his abode in salvation.

15. This universe is divided into three parts. It is fourteen chains (*rajju*) in height. The first (part) is the abode of hell in the shape of an overturned, shallow cup. The second is the abode of animals, which is immeasurable, and is like a bell. It is the animal world. Where the immortals have no self-restraint but have enjoyments, that is the world of the immortals resembling a drum. Above it is the well-known region of perfection where misery is not to be found even for the twinkling of an eye. It is described by the many highly qualified sages as held fast by three circles of winds. As the sun is poised in the sky, even so, this world is not supported by any thing. The sky is inactive, what else? Even so, no person has created the world. Having observed the five great vows, who applies his mind to this idea of the universe, that man, blessed and lucky, enjoys numerous heavenly pleasures.

16. May there arise devotion to the lotus-like feet of lord *Jina*. May I be born in the family of the faithful endowed with right faith, knowledge and conduct. In every life, may the five vows of the two kinds be mine. May the beautiful teachings of Jina by means of which the essence of existence is known, be available to me. May I have devotion for the ocean-like sages who hold peace, restraint, religious practices and

observances in high esteem. May I have devotion for the beautiful tenfold piety which brings about the happiness of salvation. May the fourteen 'search- lights' that remove old age, birth and death, flash forth in my mind. May the fourteen 'states of qualities' be clear to me and may the qualities of the perfected be firmly fixed in my mind. Who brought into his heart, soon, this idea, having followed it with wisdom, he profusely adorned, in half an instant, the face of the lady salvation.

17. *Dharma* is characterised by the ten qualities. Fruitful is the birth of him who observes it. By *dharma* horses are obtained and excellent *chowries* are sportively waved over him. By *dharma* one would sport in celestial cars and move about in chariots, on elephants or by other conveyances. By *dharma* one would get ample richess which is the essence of the jewels obtainable from the great ocean-the world. By *dharma* various enjoyments become available and people do not transgress his orders. By *dharma* the goddess of speech stays at the tongue and one obtains the beautiful desires of his heart, oh brother ! By *dharma* seven-storeyed buildings and excellent gems giving various pleasures (are obtained). By *dharma* the gods worship the excellent *Jinas*; by *dharma* all may become great gods or lords of men. By *dharma* an accomplished woman, the doom of the infatuated young men, becomes yours. By *dharma* are born *Damodaras*, the excellent *Jinas*, *Prati-Kesavas*, *Sankaras*, and the *Suras* in heaven. By *dharma* all those good fortunes are born as also *Haladharas* and *Cakradharas*.

18. Reflecting upon these ideas in his mind and making himself averse to sensual pleasures, counting a host of women as straw and speaking words pleasant to the ears, steadying the fickle mind, he (i. e. the king) reached the pleasure-garden. He saw the extensive pleasure-garden resounding with the noise of the *Kinnaras* and *Khecaras*. In that garden he saw the repository of goodness, who was a shower for suppressing the fire of anger and the like, whose body was resplendent with the rays of knowledge, who was a dart in the heart of the huntsman Cupid, a wrestler to vanquish the warrior infatuation, the residence of the tenfold *dharma*, the fire to consume the fluel of antagonistic philosophies, who was attached to the face of the lady in the form of severe penance, and was free from the shackles of *Karma*, who was destructive to birth and death, the home of

the twofold austerities, and who was the excellent forehead mark on the face of the lady salvation.

19. At his sight, he was thrilled in all his limbs like lotuses at the touch of the sun-rays. Having gone round thrice and bowing to his lotus-like feet, he sang a hymn "Be victorious, oh hot sun to destroy the darkness ! You have brought the lords of gods, men and serpents to your feet. Be victorious, oh thunderbolt to the great mountain of pride; be victorious, oh incomparable, full tank of salvation. Be victorious, oh axe to cut the tree of delusion; be victorious, oh boatsman in the ocean of the four forms of life. You remove the sin of those who bow even from a distance, as the sun is, by nature, the dispeller of darkness. Whoever recalls you to mind every day, soon attains to the town of salvation." Having adored the lotus-feet of the excellent sage, he sat down in front of the home of penances. He then said "Oh master, reveal to me the highest religion which is free from deception. Tell me that, kindly, oh master, by practising which the multitude of woes be destroyed, the incomparable happiness of salvation may increase and which may give a right lead to well-meaning, faithful people.

20. Hearing those words of him the sage who had shaken off Cupid spoke. He told him the excellent *dharma* which leads to good birth "The tree of religion, oh king, is divided into two parts. Being sprinkled over with the water of holy observances, it grows steadily. Having obtained a human birth, one should, with pure heart, worship the Jina and hold the feet of sages in his mind. He should read the scriptures and observe the forms of restraint. He should pass the days in bearing the useful burden of rules and austerities. He should bestow the four kinds of charity upon the three kinds of deserving, holy recipients either going to the temple of the *Jina* and bringing him with devotion or receiving him in the home as he happens to come to the house during his tour at the proper time. If a sage arrives at his house at noon, being devoted to the sages with pure mind, he should say 'Stay' and receive him. Then offering him a wooden seat he should wash his lotus-feet and honour even that water (used for washing). He should then worship him with sandal rice, flowers, eatables, lamp, frank-incense and nuts. He should adore his feet with a handful of water. Whichever person conducts himself by the

six professional duties and whose body is covered with the six religious duties, he ridding himself of the inauspicious humours, applies his mind to the *Jina* image.

21. Why talk much, oh best of men ! Whoever holds right faith in his heart- the right faith which comes from the belief in the excellent Jina and which is spoiled by a false belief, the right faith which comes from a confidence in the realities and the remedying of the faults of doubt and the like, whoever, again, abstains from liquor, flesh, honey, butter, bunyan, fig, *pilli*, *khinni*, *phonphari* and *umbari*, and the five *udumbaris*, whoever neither gambles nor drinks wine and has no desire for flesh, who shuns harlots charming to the eyes, and does not indulge in the sinful hunting, who does never steal others' wealth and avoids, from a distance, the women of others, who eschews the seven vices with all consideration like a large poison-tree- he enjoys unbroken happiness and is not feasted upon by the demon misery.

22. Nobody becomes great, oh king, without religious observances; with sacred vows, even a poor man becomes respectable. These are summarised into two classes-vows for the householders and those for ascetics. The *anuvratas* are said to be less rigorous while the same, observed very minutely, become *Mahāvratas*. Who protects the lives of the mobile animals, that man holds the first vow. Who does not speak false in a broad sense, that wise man wields the second vow. Who does not acquire wealth by stealing, he observes the third vow. Who regards the wife of another as mother, he maintains the fourth vow, oh king. Who sets a limit to his worldly possessions, he, oh king, keeps the fifth vow. Who abstains from eating at night as well as going into the directions (beyond a set limit) and shuns tieing cattle with ropes, he, lessening the volume of his enjoyments and pleasures, easily gets delight in the heavenly home.

23. Who looks upon all creatures with equanimity, who reflects upon the religious observances in his heart, and who eschews distressful and violent feelings, that good man maintains the customary vow. Who observes the four grief-removing fasts in a month on the two eighth and fourteenth days, whichever good man gives alms of the four kinds, who bestows upon creatures compassion as well as knowledge and who affords medical treatment to the deseased, he surely follows heaven. Who at the meal-time,

gives to the deserving, food and drink with affection, or gives food to the poor and hungry through compassion, and who, at last, gives up his breath in penance with a steady mind, who observes all these difficult *Aṇuvratas*, *Guṇavratas* and *Sikṣāvratas*, he, being covetous of the face of the bride eternity, shall obtain a succession of happiness.

24. The religion of the householders is like this, oh king ! This is what the great sages of yore have declared. Listen, oh king, to the five vows of the ascetics where not a single fault is admissible. Who gives protection to the mobile and the immobile creatures, he enjoys pleasures by innumerable *lakhs*. Who does not tell a false story even for amusement, he out-wits the preceptor of gods in oratory. Who never misappropriates the wealth of others, he makes the mind of the lord of gods anxious. Who observes the ninefold celibacy, he attains the boundless happiness of salvation. Who avoids the two-fold worldly possessions, he crosses the great ocean of metempsychosis. Whoever holds the basic qualities, oh king, is embraced by the bride salvation. The secondary qualities of the sages are so many that no one is able to survey them, oh king. I have told you, oh lord of men, the *dharma*, pleasant to the ears, which stands two-fold. Whichever person observes, according to his ability, these five vows, oh king, courts the golden and immortal, proud maid salvation, and he, without doubt, becomes her lord.

Here ends, in the life of the great king *Karakaṇḍa*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the ninth chapter called the listening to a religious discourse by *Karakaṇḍa*

SECTION IX.

CHAPTER X

1. Hearing that, the lord of *Campā* again asked the sage with bending head " Tell me, kindly, oh best of sages, what I ask you in a meek tone. If my body was so lovely, why this scab on my hand ? Tell me quickly. The husband of my mother was so much attached to her; by what *Karma* the separation took place, tell me ? By what *Karma* she was carried away by the elephant ? Why my wife was abducted by the *Khecara* ? " Hearing that, the sage revealed to him " Listen to what I say oh king ! Here, in the *Bharata* country, is the *Vaitāḍhya* mountain. On the southern side of it is the prosperous town of *Rathanepura* the circular. There, the *Khecara Nīla* was the king. He was hard pressed by his coparceners; so he fled away to *Terā-paṭṭana*. Residing there, he acquired a territory and built several *Jina* temples. There was a merchant named *Dhanamitra* who daily waited upon all learned men. A mine for the jewel of right faith, he had in his home for wife *Dhanawati*. He had a good cowherd *Dhanadatta* who did all that he was told to do; who, being virtuous, delighted her mind also, and whose body was adorned with gentle nature.

2. He, one day, at night, released the buffaloes and went towards the south with them. There, he saw a beautiful lake flowered with excellent lotuses like *Dharma*. The lotus-lake shone forth very brightly as if the sky with the stars had descended on earth. The white lotuses on the lotus-leaves looked like the royal parasols on the green earth. Or, being fully blossomed, they shone like rubies in a green receptacle. In the midst of it stood one lotus which looked like the moon adorned by the clusters of stars. Seeing it, a desire flashed forth in his mind and he entered the lake inorder to fetch it joyfully. Entering into the water, he took the lotus as if he had, in a moment, plucked off the head of the lake. Taking it, as he came out, with his body excited with joy, his pure mind bloomed up by the possessoin of the full-blown flower.

3. As he walked away with that lotus, *Nāgakumāra*, the *Sura*, came there. The good *Sura* told the cowherd " I have been protecting this lake with great care. The flower which no body could take, not even a *Khecara*, a serpent or a *Sura*, has been taken away by you a man, oh fine fellow, I tell you with all respect. Now you shall obey these words of mine. Whoever be great, with his feet worshipped in the three worlds, and at whose sight sin quickly flies off, at his feet you shall offer this flower. If you do not obey my words, oh friend, I shall certainly kill you, oh innocent-minded !" *Dhanadatta* went away having accepted the words uttered by the lord of serpents. He thought " My merchant is great as he is saluted by all good men. I shall worship his feet with this flower which has been guarded by the serpent-gods. "

4. So thinking, he went near the merchant and stood up humbly before him. The merchant then asked him " Why are you standing before me with folded hands ? " *Dhanadatta* said " Oh merchant, my father, I shall worship your feet with this lotus. " " Tell me the reason ? " Being so questioned he said " I plucked this flower from a lake and a *Sura* has told me " Whoever is great in the three worlds, worship him. If you do not worship, I shall kill you. " Hearing this, I have come, thinking, oh father, that I shall worship your feet. You are great and adorable by the people and so deserve to be worshipped with this flower. " Hearing this, the merchant said " Oh son, the king is greater than myself, oh good minded ! " The merchant then took him to the king's palace and saw the king in the *Jina* temple. Having repeated to him as before (he said) " You are great, as people bow to you. Therefore, I shall worship your feet with this flower obtained by me in the lake. " Hearing this, the king replied " Greater than myself is the sage, surely. "

5. All of them went in front of the good sage *Yosodhara* in order to offer that flower to him. " You are great, oh passionless, excellent sage ! I shall worship your feet with the lotus. " " I am not great " said the sage, " People esteem the famous god of gods, *Jinavara* as the greatest of all, who has become purified having destroyed the enemies- *Karmas*, who is bright with knowledge, and has achieved perfection. Worship Him, steeped in devotion. " Hearing his words, *Dhanadatta*, without washing his hands and feet, worshipped the Jina with that excellent lotus, as *Indra* did on

the *Meru* of yore. People offered felicitations to him whose mind was bursting with the *flood* of devotion. As a result of that single flower, he was born as the son of the king of *Campā* in you. Who glorifies the *Jina* with purity, he takes the lady salvation by the palm of his hand. The excellent *Jina*, the forehead-mark of the world, was worshipped with hands and feet splashed in mud. Therefore, this scab has come on to your hands and feet. I have told you this pleasant story.

6. " Oh king, endowed with numerous virtues, friend, listen now to the story of your father. Here, in the *Bharata* country, is the town of *Srāvasti* where *Khecara* women mostly sport for long. There was a famous, sweet-tongued merchant by name *Nāgadatta*. His wife was named *Nāgadattā*. She was an *arani* stick for producing the fire of anxiety. The great merchant would not leave her side and would not sleep any where (else) day or night. The merchant adopted a son who was fondled by the tender hands of his wife. This son of the merchant, oh king, grew up and became very gentle with his virtues. One day, this Brahmana boy whose arms were long and stout like the elephant-trunk, was seen by the lotus-eyed *Nāgadattā* who felt attached towards him and the lovely-bodied one began to think in her mind.

7. She looked again and again at the youth as if he was visible Cupid incarnate. Like new gold in appearance, with eyes like those of a fawn, she soon became perverted in her mind. Being shot with the sharp arrow of Cupid in all her body, nothing appeared pleasant to her heart. She would shake her hands, bear horripilation, exhibit her line of hair to him, show her breasts and loosen the tie of skirt. Say what a person blinded by love, may not do. Being overpowered by the bunch of the arrows of the flower-armed, the wayward one did not feel apprehensive of any body, not even of the elderly gentlemen whose minds were prepared for the welfare of the next world. She did not fear her son or relatives, nor fight shy of her dearest mother. Was not that mine of all virtues, clever-minded and modest youth addressed by her in tender terms ?

8. Hearing those words, he shut his ears with his upraised, tender hands; and broadening his eyes and shaking his head, he, thinking her to be wicked, said " Alas, mother, oh mother ! what do you say this, as if you have been thoroughly intoxicated by wine ? I am your son and you

are my mother. What grace is there in your telling me this? Do you not remember your high parentage which bears the excellence of the sky? Respected as you are with honours and gifts, why have you resorted to this rashness, oh mother? How is it that your intellect, which was the delight to the eyes and ears of people, has become so perverted?" Interrupting his speech and grasping him by the hand, the love-stricken woman made him quiet. A woman attracts the mind of even gods like *Hari*, *Hara*, *Brahmā*, and *Indra*; what can a poor, stupid man, fallen in to her clutches, do?

9. By nature, every one has the feeling of love and thinks of woman in his heart with one mind. If he gets her consent, then, tell me, is the woman to be disregarded? Whose mind does not shake in her company, he obtains the way to perfection, oh lord of men. So, in the mean while, the sun set. After many hours, even the sun went to sleep, as it were. The multicoloured evening pervaded the sky; she was, as it were, the bride of the sky, dressed red. Thick darkness spread about where an adulteress can follow many men. *Nāgadattā*, infatuated with love, thought of the darkness in her heart and embraced that *Brahmana* who bit her lip. But, in the meantime, the moon rose up in a moment, arousing sorrow in the mind of the unchaste woman. Then the merchant observed her conduct and instantly retired to forest. Having practised penance, he broke all ties and went to heaven, where, having enjoyed happiness, he died again, and, in course of days, came into the womb of *Vasumati* as the son of king *Vasupāla* in the town of *Campā*. That gracious *Dhādivāhana*, beloved of the people and foremost in the world, having stout arms, meditated upon the Five Teachers on the mountain, occupied the topmost heaven, and became immortal.

10. That *Brahmana*, as a result of adultery, wandered in to the cycle of existence. Having experienced misery in an inaccessible thicket of the forest, he was born an elephant in the country of *Kalinga*. Under the arrangement of some *Karma*, it became the best elephant of the king of *Campā*. Having cohabited with a stranger, *Nāgadattā* experienced misery in the great ocean of transmigration. Here, in the *Bharata* country, is the town *Tāmralipti*, seeing which the lord of the gods does not feel satiated. There was the good merchant *Vasumitra*, who came to have *Nāgadattā*

for his wife. As they lived in enjoyment, one day, two daughters were born to them. The first was named *Dhanavati* and the second *Dhanasri*. In the town of *Nālanda*, there was the merchant *Dhanadatta* whose wife was *Dhanamitrā*. His son named *Dhanapāla*, a patron of panegyrists, became first the husband of *Dhanavati*.

11. In the town of *Kausambi* there was the merchant *Vasupāla* whose wife was *Vasumati* a source of pleasure. He got a son named *Vasudatta*, the vanquisher of his foes and devoted to the lotus-feet of Jina. *Dhanasri*, the basket of virtues, was given to him as *Candi* was given to *Isa* the lord of men. She passed many days in the enjoyment of pleasures and sports. Then, one day, *Vasumitra* was snatched away by the cruel-handed messengers of Death. Out of sorrow, *Nagadattā* left *Kausambi* and went to the house of her daughter. Knowing her mother to be without any religious vows, the lotus-eyed *Dhanasri*, devoted to the lotus-feet of the sages, took her instantly to the Jina temple and gave her the vow of abstaining from food at night, (saying) " Do not take your food at night, oh mother. " Hearing that, the mother replied " Wonderful is this system of religious vows and practices. " Having bowed to the feet of the sage with bending head, the excessively good woman took the vow in her mind. Knowing it to be a means of getting over the cycle of existence, destroyer of all ills and giver of many excellences, the mother of *Dhanasri* took the vow of abstaining from food at night as it was revealed to her.

12. Then, *Nagadattā*, one day, went to the house of *Dhanavati*. As she lived there for many days, her elder daughter violated her vow of night. As it was violated once, so it was successively violated thrice. Then, for the fourth time, *Nāgadattā* went to the house of *Dhanasri* with pure mind. Here *Nagadattā* was, in course of time, carried away by the hurrying messengers of Death. In *Kausambi* there was *Vasumati* the agreeable wife of king *Vasupāla*. *Nagadattā* was born her daughter exceedingly beautiful. At her birth, the mother *Vasumati*, by the ripeness of *Karma*, was overtaken by a serious desease. So, the king placed her in a box and threw it in the current of the Jumna. Being made of precious stones, it shone forth brightly on the dark waters of the Jumna, like the brilliant jewel on the crest of the female serpent. It moved on from its place.

13. There was another (box) made of wood in which the first one was concealed. As it was beautifully made without any leak, it fell in to the Ganges being carried by the current. At places, it wavered by the waves, at places, it fell into a whirl-pool and at places it floated on very smoothly, thus exhibiting the beauty of a boat on the wide sea. After some days, it reached *Kusumapura* where lived the gardener's wife *Kusumadattā*. She went to the Ganges for water and saw the box floating on. Taking it out, she went home with it. Both of them stood delighted with great expectations. As they opened it and looked in, they saw a female child wrapped in a jewelled shawl. In course of days, she attained youth and fell into the sight of your father. She, who had become known amongst people by the name of *Padmāvati*, charming by the lustre of her body and very smooth, was married by your father, and, in time, you came into her womb. On that occasion, she mounted on the great elephant and rode about the town. The elephant, bearing the old infatuation, carried her off trembling with fear.

14. She escaped from it some how and went to the dreadful garden. A certain gardener took her home, but his wife soon quarrelled with her. Afflicted with grief, she went to the cemetery where you were born. I have told you the facts. Listen now to the account of *Madanāvali*; mysterious is the destiny of creatures. Having obtained birth in the species of dove, she became a female-pigeon pleasing to the eyes. Feedings on curds and boiled rice in the cage, as she lived sporting with her mate, there came a snake gliding, as if the dreadful god of death had arrived. Both of them were caught by the legs by it, but you kindly rushed and saved them. By the *Navakāra*, she has been born in her who has her affections fastened on you. The pigeon and the snake became *Khecaras* on account of the Navakāra obtained from a sage. Out of jealousy did the snake *Khecara* carry away your wife to his own home.

15. Whatever you asked me, oh king, I have told you to my ability." Hearing that, the king was wonderstruck and thought in mind of practising austerities. In the mean while, *Padmāvati* arrived

where the sage was revealing the charming religion. She adored the sage devoutly bending her head and called out her son in sweet tone. Then she asked the sage who was the embodiment of knowledge " Tell me oh master, of some religious practice which may serve as a strong bolt to the house of misery and hell and by means of which my female sex may be changed. " To her who was afraid of the great ocean of existence, who had abandoned all pleasures and numerous comforts, and who was feeling miserable, the great ascetic compassionately preached the religious practice that may lead to happiness and prosperity. " Beginning with the first (of the month) whoever would observe fast always, oh daughter, would realise the happiness desired in his heart and enjoy sportively on the heavenly couch.

16. By fasting on the first (of the month) the first heaven is attained; by fasting on the second the second class of gods is achieved. By a fast on the third, residence in the third heaven is secured and by the fourth a happy abode in the fourth is obtained. The fifth gives happines in the fifth, and the fast on the sixth leads to the sixth heaven. One goes to the seventh heaven by a fast on the seventh and to the eighth by one on the eighth. Then, by a fast on the ninth the ninth world of the gods is obtained and by one on the tenth, one gets enjoyment in the tenth. By a fast on the eleventh one goes to the eleventh heaven and by one on the twelfth to the twelfth. The thirteenth brings one into the thirteenth and the fourteenth secures the fourteenth. The fifteenth shows the fifteenth and the sixteenth fast brings it to a conclusion. He, who takes his food and drink after this, having performed the pleasant worship of the Jina, he, having climbled by these steps, certainly follows up the lady salvation.

17. This ceremony should be completed devoutly with a pleased mind, dressed in a fine, red and bright garment. Having worshipped the path to happiness, and placing a jar in front, covering it also with a new and beautiful cloth, it should be worshipped with all the materials of worship by offering them into it. Then, placing a religious book there and observing sleeplessness by the trumpet, bestowing the four kinds of gifts on the deserving recipients, the book, should be worshipped and the Jina bathed.

You should honour this (ceremonial). Sixteen canopies and flags jinging with small bells, should be presented to a Jina temple. By the fast of this beautiful vow you shall obtain all your desired happiness."

18. Again, she asked the great sage who had brought the lord of gods to his lotus feet " Oh excellent sage, has any one observed this any where and obtained the fruit of the vow ? " Hearing that, the lord of sages spoke so that the doubt of her mind might be removed " *Sumitrā* the young daughter of the king of *Ujjaini* took this vow in her mind. At the first fast she died and was born in the home of a Brahmana in *Ujjaini*. By observing the fast for two *Ghatikas* only, she changed her miserable female sex. While the child was yet in womb, the father died. The mother looked after all his happiness. One day, the mother quarrelled and expelled her son from home. Feeling angry, he went out of the town and lodged in an old temple at night. There came a multitude of *Vidyādhara* women, seeing whom he felt excited.

19, He caught the border of the garment of one of them. All of them fled away by his fear. But the garment fell into his hand. The hero then returned home. The mother welcomed him and took the cloth to a big merchant. The merchant purchased it for money and presented the excellent cloth to the king. The king asked him " Have you got another ? If you bring one more I shall give you an elephant. " He said " The son of the Brahmana might bring another such cloth, oh lord ! " The king sent him out with money. The Brahmaṇa went back to the forest. There he saw a *Rākshasa* woman sharpening a sickle with her hand. Knowing her to be a *Rākshasa* woman, the Brahmana stretched his stick over her head. The *Rākshasa* woman, then, folding her hands, stood in front of the Brahmana, shaking with fear, and said--

2o. " I have committed no crime; why have you got enraged with me ? " The Brahmana spoke unpleasant words to her " This stick devours hundreds of *Rākshsas*. " With scared eyes and trembling with fear, she clung to his feet at once. " Do not beat me, lord; hold back. I shall do all that you say. " He then made her assume a beautiful appearance and

brought her home. Having secured the cloth from her, he presented it instantly to the king. Seeing that, the king was pleased with him and bestowed a great favour upon him. Observing that, the minister- Brahmana thought of destroying his life. The minister went to the dear wife of the king and told her " Ask for tiger-milk. " Then she instantly took her bed.

21. Hearing about the condition of the queen, the king immediately went to her. She told that to the king who commissioned the good Brahmaṇa for it. The Brahmaṇa went home and instantly turned the *Rākshasa* woman into a tigress with a rope fastened to her neck He brought her to the palace and presented her to the king instantly. At her sight, all people fled away. (The Brahmana said) " Your minister shall milk her well. " The minister, being terrified, told the king " There is no purpose of the milk; let it go away." Then the minister, in secret consultation, told the queen soon again, " You ask for speaking water to be brought. Do it so, that, being gone, he may never return. " Then she said " Listen, oh king; get soon speaking water. " Hearing that, the king told the Brahmaṇa " It is for you to devise means for the accomplishment of this mission. "

22. He brought the *Rākshasa* woman turning her into water and made it to speak in front of the king. It said " I would eat away both persons, the minister and the queen, oh king ! " Hearing this, the king felt wonder-struck and asked the Brahmana about it all. He told the doings of the minister, and the king turned out the wicked one. The king then made the Brahmana his minister and the people of the town were satisfied with it. On a subsequent day, the good Brahmaṇa retired for austerities and entered the portals of heaven. He was reborn as *Arjuna.* This is the fruit of the ceremonial, oh daughter ! " She then accepted it immediately and observed it with devotion to lord Jina. As an inviolable fruit of the vow, the lovely lady set aside her female sex, and then renouncing the world, died and soon entered heaven.

23. In the meanwhile, Karakanda, when he heard of this, felt highly grieved. He clung to the feet of the Jina, became afraid of the afflic-

tions and felt detached from the world. " I have, for long, been devoured by the succession of sorrow, birth and death, the home of sin. " Then he said to the worshipful, compassionate sage " My foot has touched the Jina image. Prescribe some expiation for the sin and nullify the crime quickly. Release me, oh holy sir, so that I may practise penance and vanquish the great warriors, anger and others. The sage kindly accepted (his prayer). Karakanda transferred the kingdom to *Vasupāla*, and, being weary of the great miseries of the world, took to the practice of austerities. He plucked off his curly hair as if they were the gliding serpents the *Karmas*. Counting all the inmates of the harem as straw, he removed the clothes from his body. When he took the vow of austerities leaving aside the feudatories, ministers and the earth, the fact was reported into the town by some one who came in heavy with sorrow.

24. Then *Madanāvali* got up restraining herself and abandoning the necklace. *Rativegā* ran beating her breasts and regarding her camphor-box as straw. *Kusumāvali* threw away the flowers, and *Ratnāvali* ceased to wear the pearls. *Anangalekhā* left aside her jewels and walked away, while *Candralekhā* lost the lustre of her body in a moment. All the queens ran up and stood before the sage, being attached to the king. But seeing the king, they became peaceful and stood there folding their hands. They requested the sage " Recommend hard vows to us, oh master! we shall practise austerities. The sage gave them the liberty and they who had suppressed Cupid, accepted the vow. Having practised hard penance, they all went to heaven; while Karakanda, thinking of the Jina in his heart, toured from country to country.

25. Then, he, who was disgusted with the pleasures of the senses and was weary of the ocean of metem-psychosis (practised the vow) famous in the world by the name of *Panca-kalyāṇa-vidhāna* in the presence of which ignorance vanishes, by practising which the mind becomes steady, by which people become mighty and religious like *Baladeva* and *Nārāyaṇa*, by performing which people become lords of gods, serpents and men and even passionless *Jina*, through which all good fortunes are attained, by means of which one advances to the stage of supreme knowledge,

by which people become heart-winning *Kāmadevas* and cross over the entire ocean of virtues, by which unblemished faith is held and the damsel salvation is easily achieved, which is a sheath (i. e. remedy) against the abode of miserable hell, by obtaining which one can obtain supreme knowledge, and which has been declared by the great sages enjoying supreme knowledge as the foremost of all forms and ceremonies.

26. He performed what the sole emperor had performed with bent head i. e. five baths to the Jina with hundreds of jars full of boiled butter, curds and milk, giving three baths during the day and two at night, along with the sound of trumpets and shouts of victory that filled the earth. He performed the auspicious rite of ' Coming into the womb ' with joy, on the first of the dark fortnight of the month of *Bhādrapada*. He, of gentle conduct, observed a fast on that day for the sake of perfection. During night, the form called ' Devotion to the perfected ' was observed as well as the ' Devotion to right conduct. ' After that, he performed the ' Devotion to the Scriptures ' destructive of future worldly existence. Then the good form of the ' Renunciation of the body ' was observed accompanied by the repetition of the sacred formula two hundred times. Then, on the fifth day, he observed the potent vow of the ' Holy Birth. ' The aforesaid, pleasant and virtuous ceremony was rehearsed. Having observed a fast on the misery-removing eighth day, the bright ceremony of ' Renunciation ' was performed accompanied by the ' Devotion to Self-concentration. ' Again, on the tenth day, he performed the ceremony of ' Supreme knowledge ' as said above, together with the ' Devotion to Scriptures ' which is the abode of all happiness. Having devoutly observed a fast on the fourteenth, the ocean of virtues performed the ceremony of the fifth auspicious rite which is resplendent with the eight foremost qualities and which holds numerous merits. The last muttering of the prayers was done two hundred and eight times. This foremost vow was observed by him bearing great delight in his heart. Whichever other wise man does the same, causes his fame to go round the earth.

27. Performing severe penance, the meritorious religious meditation was observed three times a day under different trees. Breaking off dishonesty, pride and attachment, he cast, at a distance, greed. Restraining the actions of the five senses, considering mind, speech and body as straw,

observing self-restraint of the two kinds, setting his heart upon the highest status, consuming the tree of *Karma* in the fire of meditation so that misery may not become visible even in dream, valuing gold as a heap of grass and sandal as mud, he warded off his eyes that arouse passion by fixing them on his nose. Uniting himself to supreme knowledge which is devoid of parts like the clear sky, he found his self in himself, and, breaking the ties of *Karmas*, he soon attained to the region of 'All desires fulfilled', by the fruit of the vow now recommended by Sage Kanakāmara.

28. By me born in an old Brahmana family, of the *godra* of sage *Candra*, pure, become skyclad through the growth of ascetic spirit, whose name has become well-known as Kanakāmara, the pupil of *Budhamangaladeva*, and who has caused satisfaction to the minds of people, has this life been published on earth for the training and pleasure of the faithful, out of devotion to the lotus-feet of the *Jina*, having arrived in the town of *Asāi* and living there. Whatever has been said by me, ignorant of the sacred books, wise people might proclaim with more beauty. I have expressed myself to those gentlemen whose mind is ever ready to help others. I ask with folded hands. Let all forgive me for my (boldness in) composing this work. Whoever reads, listens to, reflects upon in mind and popularises among people, this life, that man, the ornament of the world, shall obtain the glorification of his own virtues.

29. Who, in course of days, attained fresh youth as if a god had dropped down from a celestial car, who was golden in appearance and had charming limbs, to whom king *Vijavāla* was attached, who had nourished in himself the great tree of righteousness, who was, as if, the mouth-piece of *Vijavāla*, who vanquished invincible foes easily, who used to divert his mind with elephant sport, who was the supporter of his relations, dear ones and friends, who was a charm to the mind of king *Bhāvāla*, who removed the miseries of the poor and helpless, who amused the mind of king *Karṇa*, who perturbed kings by his speech, who charmed the king by his business-ability, who was extremely courageous in a great fight, who was well known to people as in no way a coward and

dullard, who was a shower of gold-bracelets, who fulfilled the desires of the panegyrists, who was a bee on the lotus-feet of *Jina*, who was beautiful to the eyes in his whole person, who was never forgotten by the minds of sportive women, who was addressed by people as a stream of good nature whose fame was never tired of wandering about, and in recounting whose virtues the goddess of speech felt diffident, he had as his sons, Ahula, Ralho and Rāhula who were eager for the feet of sage Kanakāmara. Out of regard for him I published this pleasant life amongst people. May he, along with his kinsmen, children and wife, enjoy long, as long as the sun and the moon subsist.

Here ends, in the life of the great king *Karakanda*, composed by Sage *Kanakamara*, which is an ornament to the ears of the holy and which presents the richness of the fruit of the desire-giving tree of the five auspicious rites, the tenth chapter describing the achievement of *Sarvarthasiddhi* by Karakanda.

SECTION X.

श ब्द को श:

शब्दकोशः

The figures indicate *Sandhi, Kadavaka* and *line* respectively. As a rule, only one reference to a place of occurrence has been given. Words which seemed to me to be Deśi (i. e. for which, strictly speaking, a Sanskrit equivalent does not exist) have been marked with an asterisk. Sanskrit equivalents are given through out, and, wherever necessary and possible, Apabhraṁśa grammars and lexicographies have been referred to, and, Hindi, Marāthi and Gujrāti equivalents are also given. The following abbreviations have been used:—

D-Deśīnāmamālā of Hemacandra; ex.-example; G-Gujrati; H-Hindi; Hem-Hemacandra's Prakrit Vyākaraṇa; K-Kanarese; M-Marathi; Mal-Malayalam; Mar-Marwadi; Pai-Paiyalacchi-nāma-mālā of Dhanapāla; S-Sanskrit; T-Tamil; Var-Vararuci's Prakrit Prakāśa; दे--देश; न—नगर; प—पर्वत; पु—पुरुष; टि—टिप्पण.

अइ–अति I, 3, 10.
अइ–अहो (सम्बोधनार्थे) II, 18, 5.
अइउच्चिय–अति+उच्चित VII, 7, 11.
अइउज्जु–अति+ऋजु X, 13, 4.
अइकुडिली–अतिकुटिला I, 16, 12.
अइजुज्झइ–अति+युध्यति III, 11, 10.
अइझीण–अति+क्षीण II, 7, 6.
अइडरिअ–अति+दृत VII, 11, 2
(H. डरना to fear).
अइणिम्मल–अतिनिर्मल IV, 7, 5.
अइणियड–अतिनिकट IV, 4, 2.
अइणिरुत्त–अति+निश्चित V, 14, 5.
(D. IV, 30)
अइतुरिअ–अति+त्वरित V, 10, 2.
अइतोस–अति+तोष V, 13, 9.
अइदिहि–अति+धृति IV, 7, 2.
अइदुम्मण–अति+दुर्मनस् V, 2, 6.
अइपउर-अति+प्रचुर II, 9, 1.
अइपिय–अति+प्रिय IV, 12, 6.
अइपयंड-अति+प्रचण्ड II, 8, 2.
अइबहल–अति+बहल IV, 8, 8.
अइभत्ती–अति+भक्ति V, 7, 4.
***अइभिड**–अति+युध् °इति VIII, 18, 9.
(HMG भिडना to fight)
अइभिण्ण–अति+भिन्न IX, 10, 5,
अइमणहर–अति+मनोहर III, 3, 3.
अइमहुर-अति+मधुर V, 11, 8.
अइरमण–अति+रमण V, 5, 4.
अइरावअ–ऐरावत III, 16, 4.
***अइवमाल**–अति+तुमुल I, 11, 4
(D. VI, 90; Pai. 47)

अइविहाइ–अति+विभाति III, 12, 7.
अइसअ–अतिशय VI, 1, 5.
अइसणिद्ध–अति+स्निग्ध X, 13, 10.
अइसुहुम–अति+सूक्ष्म IX, 10, 7.
अइसंसअ–अति+संशय V, 18, 5.
अउव्व–अपूर्व I, 14, 5.
अकलंकदेव–पु. I, 2, 8.
***अक्क**–भगिनी, अम्बा VIII, 5, 5. (D. I, 6. S अक्का–Mother; M. अक्का–Sister; K. आके She).
अक्ख–आ+ख्या °मि V, 19, 8; °हि IV, 12, 5; °क्खु III, 5, 4; °क्खेवि III, 20, 6.
अक्खय–अक्षत IX, 2, 6.
अक्खर–अक्षर I, 7, 7.
अक्खिअ–आख्यात I, 8, 7.
अग्ग–अग्र I, 14, 4.
अच्चंत–अत्यन्त VIII, 2 7.
अच्छ–आस् °इ I, 9, 1; °हि I, 15, 7. (Hem. IV, 215. probably from Sans. आ+क्षि निवासगत्योः)
अच्छर–अप्सरस् VI, 3, 10.
अच्छरिअ–आश्चर्य IV, 3, 11.
अच्छिअ–उषित IV, 17, 5. (see अच्छ).
अजवम्म–अजवर्मन्, पु. III, 5, 8.
अजियंगि–अजिताङ्गी, स्त्री III, 5, 8.
अज्जव–आर्जव IX, 13, 4.
अज्ज वि–अद्यापि II, 18, 3.
अज्जिअ–अर्जित II, 5, 10.
अज्जिय–आर्यिका (a Jain nun) II, 6, 8.
अज्जिवि–अर्जयित्वा II, 10, 5.
अज्जु–अद्य I, 14, 5.
अज्जुण–अर्जुन, पु. X, 22, 7.
अट्टरउद्द–आर्त+रौद्र (ध्यान) IX, 23, 2.
अट्ठम–अष्टम X, 16, 4.
अट्ठुत्तर–अष्टोत्तर X, 26, 20.
अडवि–अटवी VII, 3, 3.
अणवरअ–अनवरत III, 10, 7.
अणासण–अनशन V, 10, 5.
अणाविअ–आनायित VIII, 14, 2.
अणंगलेह–अनङ्गलेखा, स्त्री VII, 16, 2; X, 24, 4.
अणिंद–अनिन्द्य V, 6, 2.
अणुग्गह–अनुग्रह VI, 12, 8.
अणुदिण–अनुदिन IV, 10, 9.
अणुमग्गयारि–अनुमार्गचारिन् VII, 3, 2.
अणुराअ–अनुराग IV, 11, 10.
अणुवम–अनुपम I, 1, 3.
अणुवय–अनुव्रत V, 12, 1.
अणुवेक्ख–अनुप्रेक्षा VI, 6, 9.
अणुहव–अनु+भू °वेइ IX, 9, 6; °हिं II, 5, 10.
अणुसर–अनु+सृ °उ IX, 7, 4; °रेइ III, 2, 5; °रवि VI, 10, 6.
अणुसरिअ–अनुसृत III, 14, 10.
अणुहर–अनु+हृ, °इ V, 13, 7; °रंति I, 16, 9.
अणुहुंज–अनु+भुज °हु III, 10, 10. °जिवि II, 15, 9.
अणेय–अनेक II, 1, 1.
अण्णण्ण–अन्योन्य I, 14, 7.
अण्णभवंतर–अन्य+भवान्तर II, 5, 10.
अण्णाण–अज्ञान II, 13, 5.
अण्णोण्ण–अन्योन्य V, 4, 1.
अत्थइरि–अस्तगिरि X, 9, 4.
अत्थाण–आस्थान IX, 1, 2.
अत्थि–अस्ति I, 10, 7.
अद्द–अब्द IV, 17, 7.
अद्दंसण–अदर्शन V, 14, 8.
अद्धवह–अर्धपथ II, 10, 6.
अद्धिंदु–अर्धेन्दु I, 16, 13.
अपमाण–अप्रमाण II, 3, 3.
अप्पमाण–अप्रमाण II, 2, 1.
अप्प–अर्पय् °हि III, 4, 7; °प्पिऊण I, 12, 3; °प्पिवि II, 6, 5.

अप्पिअ-अर्पित II, 6, 2.
अप्पुणु-आत्मन् IV 3, 4. (M. आपण)
अप्फालिय-आस्फालित IV, 11, 5.
अब्भंतर-अभ्यन्तर V, 3, 2.
अब्भात्थिय-अभ्यर्थित VII, 14, 6.
***अब्भिडिय**-समागत III, 16, 2. (Hem, IV, 164.)
अमराउरि-अमरपुरी III, 22, 5.
अमराहिअ-अमराधिप IV, 8, 9.
अमिअ, °य-अमृत II, 15, 6.
अमियवेअ-अमितवेग, पु V, 4, 2.
अमेअ-अमेय VII, 5, 9.
अयाण-अ+जानत् VIII, 4, 7.
अरिदमण-°न, पु. VIII, 1, 5.
अरिथाण-अरि+स्थान III, 15, 7.
अरिमहण-अरि+मथन V, 13, 10.
अरिविंद-पु II, 16, 3.
अरूव-अरूप V, 6, 5.
अरोचअ-अरोचक III, 4, 11.
अलग्ग-अलग्न II, 14, 5.
अलहंत-अलभमान II, 15, 6.
अलिय-अलीक IX, 24, 4.
अलीढ-अलीक I, 11, 3; IX, 23, 5.
अलेव-अलेप V, 6, 5.
अलेहिअ-आलेखित VI, 14, 3.
अवयरिय-अवतरित VII, 11, 10.
अवर-अपर II, 2, 2.
णवराह-अपराध VIII, 20, 12.
***अवरुंडिय**-आलिङ्गित X, 9, 8. (D. I, 11.)
अवरुप्पर-अपरापर VI, 10, 5.
अवलोइअ-अवलोकित IV, 11, 10.
अवलोव-अव+लोकय् °इ V, 16, 7; °हु V, 15, 5; °इवि V, 18, 1.
अवसाण-अवसान I, 17, 15.
अवहर-अप+हृ °रहु IX, 16, 6; °रेइ IX, 14, 4.
अवहरिय-अपहृत V, 7, 10.
अवंती-दे. VIII, 1, 6.
अवाय-अपाक IX, 14, 1.
अवाह-अबाध II, 14, 5.
अविरइ-अविरति IX, 12, 4.
अविवाय-अविपाक IX, 14, 10.
अस-अश् °इ VI, 3, 9; °मि VI, 6, 2.
असईयण-असती+जन X, 9, 9.
असज्झ-असाध्य III, 19, 7.
असत्थ-अशक्त IV, 13, 3.
असरण-अशरण IX, 7, 11.
असहंत-असहमान II, 12, 4.
असिलय-असि+लता II, 3, 10.
असुइ-अशुचि IX, 11, 1.
असुहत्त-अशुभत्व IX, 20, 21.
असुहाई-अशुभाविता IV, 14, 1.
असुहाविअ-अशुभावित II, 10, 10 (H. सुहावना. good-looking)
असेस-अशेष II, 8, 3.
अह-अथ VII, 14, 8.
अहम्म-अधर्म X, 22, 4.
अहर-अधर II, 14, 5.
अहरुल्ल-अधर+उल्ल (स्वार्थे) X, 9, 8.
अहंग-अभंग I, 4, 3.
अहिजलण-अभिज्वलन IV, 14, 2.
अहिणव-अभिनव VII, 2, 8.
अहिणंदिअ-अभिनन्दित VIII, 7, 3.
अहिराम-अभिराम III, 5, 7.
अहिलस-अभिलष् °हिं V, 1, 12.
अहिलास-अभिलाष VI, 14, 1.
अहीर-आभीर-VIII, 6, 5. (H. अहीर cowherd).
अहेडअ-आखेटक VII, 1, 9.
अहोमुह-अधोमुख II, 3, 5.
अंकुस-अंकुश II, 8, 2.
अंगदेस-°शदे. I, 3, 5.

अंच–अर्च् °मि X, 3, 10; °एवि X, 17, 3; °विवि IV, 11, 9.
अंत–अंत्र III, 15, 8. (II आंत).
अंतेउर–अन्तःपुर X, 23, 10.
अंध–आन्ध्र, दे. II, 2, 11.
अंधारअ–अंधकार X, 9, 7.
अंसु–अश्रु V, 15, 7. (II आंसू).
अंसु–अंशु X, 19, 4.

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आअ–आगत I, 15, 2; °इवि IV, 1, 9.
आइ–आदि X, 15, 9.
आइच्च–आदित्य III, 12, 8.
आइय–आगता III, 19, 7.
आउल–आकुल I, 17, 10.
आउलि–आकुलिन् III, 13, 1.
आएस–आदेश III, 4, 2.
आण–आज्ञा I, 5, 6.
आण–आ+नी °णि III, 10, 2; °णिवि IV, 15, 10; °णावहि X,20,10; °णियइ IX,12,2.
आणाविअ–आनायित III, 4, 1.
आणिअ–आनीत III, 10, 3.
आय–आगत II, 7, 8.
आयंब–आताम्र III, 11, 4
आयण्ण–आकर्णय् °हि II, 1, 13; °ण्णिवि I, 14, 10.
आयण्णण–आकर्णन III, 7, 4.
आयर–आ+दृ °रेइ IX, 14, 8; °रेहु X, 17, 8.
आयर–आदर V, 5, 8.
आरत्त–आरक्त VII, 12, 10.
आरिस–आर्ष VIII, 10, 6.
आलिह–आ+लिख् °हेवि VII, 12, 9.
आव–आ+या °इ IV, 3, 2; °हु IV, 7, 2; °हिं II, 13, 6; °वंत II, 12, 6; °वेवि V, 3, 10; °वेविणु VIII, 9, 9; °वेसइ II, 5, 5; °वेसहि V, 19, 3.
आसय–आशय X, 29, 6.
आसव–आ+श्रि °इ IX, 12, 1.
आसाइय–न. X, 28, 4.
आसाऊरिय–आशापूरित VII, 8, 11.
आसीवाअ–आशीर्वाद VIII, 7, 3.
आसि–आसीत् VII, 11, 10.
आसीस आशीः II, 15, 5.
आसु–अश्व VIII, 8, 5.
आहण–आ+हन् °णेइ IX 24, 4.
आहय–आहत I, 5, 6.
आहास–आ+भाष् °इ V, 17, 7.
आहि–आधि I, 16, 3
आहरण–आभरण II, 17, 2.
आहीर–आभीर VII, 3, 9.
आहुल–पु. X, 29, 13.
आहूय–आहूत VII, 12, 5.

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इअ–इदम् I, 10, 10.
इक्खु–इक्षु IV, 10, 5.
इट्ठ–इष्ट III, 6, 2.
इत्तिअ इयत् III, 7, 9,
इत्थम्मि–एतस्मिन् V, 9, 6.
इह–एतत् II, 10, 10.
इंदिय–इन्द्रिय II, 3, 7.
ईस–ईश X, 11, 3.

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उइअ–उदित II, 1, 2.
उग्गय–उद्गत I, 3, 6.
उग्गम–उद्गम VIII, 12, 3.
उग्गिण्ण–उद्गीर्ण III, 14, 6.
उग्घाड–उद्+घाट् °डेवि X, 13, 8.
उग्घाडिअ–उद्घाटित III, 8, 7.
उच्चा–उद्+चि+णिच् °इवि V, 7, 5.

उच्चायिअ-उद्+चायित II, 1, 7.
उच्छव-उत्सव III, 3, 10.
उज्जअ-उद्याप VII, 12, 1.
उज्जअ-उद्यत VI, 13, 5.
उज्जम-उद्+यम् °मेइ X, 17, 1.
उज्जल-उज्वल II, 20, 4.
उज्जालिय-उज्वलित III, 2, 10.
उज्जाण-उद्यान IX, 1, 2.
उज्जुय-उद्युत X, 28, 7.
उज्जुव-उद्युत III, 1, 9.
उज्जुव-उद्+यापय् °वेइ X, 16, 8.
उज्जेणि-उज्जयिनी, न VIII, 1, 7; X, 18, 4.
उज्झ-अयोध्या, न. III, 1, 12.
उज्झाय-उपाध्याय VII, 2, 5.
उट्ठ-उत्+स्था °ट्ठेइ IX, 7, 3; °ट्ठिवि V, 14.5.
उट्ठउड-ओष्ठ+पुट II, 14, 6.
उट्ठाविय-उत्थापित I, 15, 6.
उट्ठिअ-उत्थित II, 19, 6.
उड्डाविय-उड्डायित III, 12, 3.
उड्डि-उत्+डी °वि VIII, 8, 3.
उड्डिर-उत्+डी+इर (ताच्छील्ये) I, 17, 7.
उड्ढ-ऊर्ध्व III, 12, 9.
उण्णइ-उन्नति I, 16, 10.
उण्णय-उन्नत I, 16, 10.
उत्त-उक्त I, 11, 9; II, 15, 1.
उत्तत्त-उत्तप्त III, 2, 10.
उद्दालिअ-उद्+दारित II, 8, 8; V, 2, 4. (आछिन्न Hem. IV, 124; H. उड़ाना to take away).
उद्दुंमण-उद्+दुर्मनस् II, 21, 2.
उद्ध-ऊर्ध्व I, 8, 6.
उद्धर-उद्+धृ °रेइ IX, 13, 1.
उद्धरिय-उद्धृत VII, 12, 3.
उद्धाणण-उर्ध्व+आनन VI, 1, 12.
उद्धाविअ-उद्+धावित V, 14. 3.
उपभोय-उपभोग IX, 22, 10.
उप्पज्ज-उत्+पद् °इ II, 14, 2.
उप्पण्ण-उत्पन्न, I, 11, 2.
उप्परि-उपरि II, 9, 1.
उप्पलखेडि-उत्पलखेटी, न VI, 11, 2.
उप्पाइय-उत्पादित VI, 16, 6.
उप्पाडिय-उत्पाटित X, 23, 9.
उप्पाय-उत्+पादय् °इ IX, 14, 2.
उब्भव-उद्भव X, 6, 4.
उब्भा-उद्भूत V, 15, 6 (M. उभा)
उब्भिय-उद्भूत VII, 9, 9.
उर-उरस् V, 19, 1.
उवएस-उपदेश VII, 12, 8.
उवगय-उपगत V, 7, 2.
उवयार-उपकार II, 10, 1.
उवर-उदर IX, 5, 1.
उवरि-उपरि II, 19, 10.
उवलक्खिअ-उपलक्षित II, 17, 9.
उवलद्धिय-उपलब्ध V, 9, 2.
उववण-उपवन I, 14, 2.
उववास-उपवास IV, 8, 4.
उवविट्ठ-उपविष्ट IX, 19, 8.
उवसग्ग-उपसर्ग II, 4, 1.
उवसम-उपशम II, 4, 8.
उवसाहिअ-उप+साधित V, 2, 7.
उवहसिय-उप+हसित VI, 4, 1.
उवाअ-उपाय VIII, 7, 11.
उव्वम-उद्+वम् °मेइ IV, 14, 4.
उव्वास-उद्वास II, 11, 3; VIII, 11, 8.
उव्वह-उद्+वह °हेइ IX, 14, 5.
उव्वाहुल-उत्सुक VII, 11, 8; X, 29, 13 (D. I, 136 prob. from उद्वाह anxiety)
उव्वेविर-उद्+वेप्+इर (ताच्छील्ये) V, 15, 2.
उसह-औषध IX, 10, 2.
उंबर-उदुम्बर IX, 21, 5.

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ऊवडीय–उत्पतित V, 4, 7.
ऊसस-उद्+श्वस् °सेइ II, 11, 3.
ऊसह–औषध IX, 23, 5.
ऊहण–ऊहन VIII, 16, 2.

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एअ-एतत् I, 11, 5.
एक्क–एक I, 1, 6.
एकल्ल–एकाकिन् VII, 1, 10 (H. अकेला alone).
एकंत–एकान्त VII, 4, 4.
एकंतर–एकान्तर V, 10, 2.
एत्तिअ–एतावत् IV, 17, 7.
एत्थत्थि–अत्र+अस्ति I, 3, 5.
एयमण–एकमनस् V, 2. 13.
एयारस–एकादश X, 16, 6.
एवहिं–एवम् I, 10, 10.
एवंविह–एवंविध II, 12, 7.
एह-एषा I, 15, 5.
एह-एतत् I, 11, 3.

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ओहिणाण-अवधि+ज्ञान V, 11, 4.

क

कअ–कृत VII, 7, 10.
कइलास–कैलाश, प IV, 4, 10.
कउत्थल–कुंत (ल) III, 13, 6 (भाला, टि.)
कउसंबि–कौशाम्बी, न. I, 7, 9; VI, 1, 3; X, 11, 1; X, 12, 6.
कउसीस- कासीस I, 4, 2 (H. कौसीस)
कज्ज–कार्य I, 13, 4.
कड्ढ–कृत् °ढिवि VIII 12, 6.
कट्ठ–काष्ठ VII 12, 6.
***कडप्प**–कटप्र (निकर) IV, 9, 2, (D. II, 13)
कडयड–onomatop. III, 18, 6.
कडि–कटि III, 2, 5.
कडियल–कटि +तल III, 2, 6.
कड्ढ कृष् °ड्ढिऊण VII, 10, 3; °ड्ढेवि X, 13, 7.
कड्ढिअ-कृष्ट II, 3, 3.
कढिण–कठिन I 16, 4.
कण-कण् °णेइ IV, 15, 6.
कणउज्ज-कान्यकुब्ज, न. II, 10, 4.
कणय–कनक III, 2, 10.
कणयउर–कनकपुर, न. VI, 13, 8
कणयप्पह–कनकप्रभा, स्त्री. VII, 14, 10
कणयमई–कनकवती, स्त्री VI, 14, 9.
कणयामर–कनकामर the author I, 17, 16 etc. X, 28, 2.
कण्ण- कन्या II, 12, 2.
कण्ण–कर्ण II, 10, 10.
कण्णजाअ - कर्ण+जाप VIII, 20, 8.
कण्णरअ–कर्ण+रव IV, 6, 5.
कण्णसअ–कन्या+शत VIII, 9, 10.
कत्ती–कर्तरी X, 19, 8.
कत्थइ–क्वचित् IV, 5, 2 (Hem II, 174.)
कद्दम–कर्दम X, 5, 11.
कप्पड–कर्पट X, 20, 6. (H कपड़ा)
कप्परुक्ख–कल्प+वृक्ष II, 1, 3.
कप्पवच्छ–कल्पवृक्ष VII, 5, 10.
कप्पंत–कम्पमान III, 14, 6.
कप्पूर- कर्पूर X, 24, 2.
कम–क्रम (पाद) II, 14, 9.
कमलायर–कमलाकर X, 2, 3.
कम्म–कर्म I, 1, 5.
कम्मट्ठगंठि - कर्म+अष्ट+ग्रन्थि III, 22, 9.
कम्मासव–कर्म+आश्रव IV, 10, 6.
कय- कृत I, 1, 7.
कयत्थ–कृतार्थ I, 8, 3.
कयलि–कदली I, 16, 2.
कयंत–कृतान्त I, 1, 5.

कयायर–कृत+आदर VII, 4, 9.
कयार–केदार IX, 18, 7.
कया वि–कदापि I, 10, 7.
कर–कृ °इ II, 9, 10; °मि II, 6, 3. ° हि II, 10, 2. °हिं IV, 1, 5, °हुं II, 11,6. °रंति III 3, 8. °रि II, 15, 1; °रेविणु I, 10,8. °रिवि II,3, 10. °रेजहि X, 3, 5. °रेवइं IX, 6, 7. °रेव्वउ II 13, 2. °रेसइII, 19, 7. °रेसहि II, 8, 10 °रेहि II, 17, 6.
करकंड–the hero I, 2, 3 etc.
करतण-कर्तृत्व X, 12, 8.
करयल–कर+तल I, 15, 6.
करंत–कुर्वत् I, 2, 10
कराव–कृ+णिच् °हुं V, 7, 3.
कराविअ–कारापित IV, 5, 7.
करि–करिन् V, 11, 6.
करिराअ–करिराज .I, 16, 3.
करिसणु-करिष्णु X, 29, 9.
करिंद–करीन्द्र IV, 6, 4.
करुण–करुणा VI, 3, 1.
करुणभाअ–करुण+भाव X, 23, 4.
करुणवंत–करुणा+वत् VI, 6, 3.
करुणसर–करुण+स्वर VII, 10, 14.
कलउ–कलाः II, 18, 9.
कलत्त–कलत्र V, 15, 3.
कलयल–कलकल III, 16, 3.
कलयंठि–कलकंठी III, 1, 7.
कलस–कलश III, 3, 10.
कलसर–कल+स्वर II, 8, 12.
कलायर-कलाकर (चन्द्र) II, 16, 9.
कलिअ-कलित I, 2, 2.
कलिंग–दे. X, 10, 2.
कलिंजर–प. I, 12, 9.
कल्लाण–कल्याण X, 25, 5.
कल्लाणय–कल्याणक I, 2, 2.
कवड–कपट VIII, 7, 6.
कवण–कों नु. II, 12, 1.(H. कौन).
कवलिअ–कवलित X, 23, 3.
कवाल–कपाल, II, 7, 9.
कविलकेस–कपिलकेश II, 12, 3.
कवोल–कपोल VII, 13, 5.
कव्व–काव्य II, 9, 3.
कसण–कृष्ण I, 16, 11.
कसण–कृश VI, 6, 6
कसताडण-कशा+ताडन VIII, 9, 5.
कह–कथम् or कदा II, 4, 10 (M. केव्हां).
कह–कथा V. 2, 8.
कह–कथ् °इ I, 15, 2; °मि I, 2, 3; °हि II, 4, 10. °हंत IV, 7, 4; °हिवि V, 12, 6; °हेइ V, 1, 4.
कहव–कथमपि I, 2, 6.
कहव–कदापि II, 14, 1.
कहाणी–कथानक, II, 14, 3.
कहिअ–कथित II, 11, 1.
कहिं-क I, 11, 5 (H. कहां).
कहिं मि–क्वापि I, 17, 9.
कंचनमई-कांचनवती, स्त्री VI, 16, 3.
कंटइय-कण्टकित IV, 9. 9.
कंत–कान्त V, 5, 2.
कंपिर-कम्प्+इर (ताच्छील्ये) X, 19, 10.
काअ-काय IX, 12, 8.
काइं-किम् IV, 12, 6. (Mar. काइं G. कां)
काउल-कौल IX, 13, 8. (कुत्सित-कुल, टि.)
काउसग्ग–कायोत्सर्ग X, 26, 10.
कागली-काकली (soft sweet tone) (वीणा, टि.) III, 6, 3.
* काणि लज्जा I, 2, 6; VI, 11, 8; VIII, 5, 6.
काणीण–कानीन (कन्यायाः अनूढाया अपत्यम्) I, 5, 1.
कामुक्कोयण–काम+उत्कोपन X, 27, 7.
कामुय–कामुक I, 4, 9.

कायर–कातर X, 29, 8.
कारवीअ–कारापित V, 3, 2.
कारुण्ण–कारुण्य VII, 14, 5.
कारोहण-वन X, 19 7. (पर्वतरुहणाचल, टि.काह a hillock, Apte Dic.)
कालिंजर–प. VI, 2, 4.
काहल–तत्सम् (वाद्यविशेष) II, 20, 2.
किअ–कृत II, 4, 1.
किज्ज–कृ passive or potential °इ II, 14, 1; VI, 3, 5.
किणिअ–क्रीत VIII, 16, 4.
किंणरि-किन्नरी I, 15, 10.
कित्ति–कीर्ति II, 3, 6.
कित्तिय-कियत् VIII, 18, 3.
किय–कृत II, 14, 2.
कियत्थ–कृतार्थ IX, 17, 1.
किर किल II, 8, 7; III, 12, 1.
*****किर**–सम्बन्धार्थे III, 6, 3.
किराय–किरात VIII, 16, 2.
किरिया–क्रिया X, 26, 8.
किलाविय-किल् (to cast out) p. p. causal. VI, 5, 3.
किलेस–क्लेश IX, 14, 9.
किवाण–कृपाण II, 3, 3.
किसोयरि–कृशोदरी VII, 13, 10.
किसोर-किशोर VIII, 2, 3.
किह- कथम् III, 1, 11.
कीय–कृत I, 2, 7.
कीर–कृ °इ I, 10, 1; V, 16, 3; X, 26, 22. (करोति).
कील–क्रीडा I, 10, 1.
कील–क्रीड् °एइ VII, 9, 3. °लेइ VI, 12, 8.
कीलणत्थ–क्रीडनार्थ V, 4, 6.
कीला-क्रीडा VI, 10, 6.
कीलाघर–क्रीडागृह IV, 4, 9.
कीलिर–क्रीड्+इर (ताच्छील्ये) I, 8, 4; VI, 10 6,

*****कीस**-किम् (प्रश्नसूचक) X, 1, 3. (Pai. 826; H कैसा, prob. from कीदृश).
कुच्छि–कुक्षि VII, 2, 4.
कुडिल–कुटिल II, 14, 11.
कुडिलवंत–कौटिल्य+वत् III, 12, 6; X, 23, 9.
कुणंत-कुर्वत् I, 9, 8; VIII, 14, 5.
कुद्ध-क्रुद्ध III, 12, 4.
कुमर–कुमार II, 19, 7.
कुमरत्तण-कुमारत्व VI, 8, 6.
कुम्म–कूर्म III, 18, 6.
कुलिस–कुलिश IV, 15, 3.
कुविय–कुपित III, 17, 9.
कुव्वंत-कुर्वत् V, 11, 13.
कुसुमउर–°पुर, न I, 6, 1; X, 13, 5.
कुसुमत्त–°दत्ता, स्त्री. I, 15, 9; X, 13, 5.
कुसुमदत्त–पु. I, 6, 7.
कुसुमाउह-°मायुध (काम) VI, 9, 3.
कुसुमावलि–स्त्री. VII, 16, 4; X, 24, 3.
कूअ–कूप VII, 3, 4.
कूर–तत्सम VIII, 13, 10; X, 14, 6. (भक्त D II, 43; K. Mal. T. कूळ or कूर boiled rice).
केउमइ–केतुमती, स्त्री. VI, 12, 1.
* **केणअ**–पूजाद्रव्य X, 17, 5 (केवडि पुजब, टि; M केणें an article of merchandise).
केत्तहो–कुत्रचित् VI, 8, 10. (old H. कितहूं)
केत्तिअ-कियत् I, 11, 3.
केत्थु-कुतः II, 1, 10.
केयइ–केतकी I, 16, 11.
*****केर**-सेवा III, 10, 9; IV, 1, 5; VII, 15, 8; VIII, 10, 10.
केलि–कदली III, 6, 6 (H. केली)
केव-किम् or कथम् IV, 13, 7.
केवल–ज्ञानविशेष IV, 10, 6.
केस–केश I, 17, 8.

केसरि-केसरिन् IV, 15, 4.
कोऊहल-कौतूहल IV, 13, 6.
*कोकाविअ-को इति शब्देन आहूत IV, 12, 4.
*कोक्क-आह्वे इत्यर्थे धातुः °हुं VI, 11, 11.
कोड-क्रोड VI, 15, 1
कोमलिय-कोमल VIII, 16, 9.
*कोर-अनुपभुक्त (वस्त्र) X, 17, 4 (H. कोरा).
कोसेय-कौशेय I, 4, 4 (H. कोसा silk.)
कोह-क्रोध I, 1, 8.
कोहाइ-क्रोध+आदि IX, 10, 8.
कोहाणल-क्रोधानल II, 4, 7.
कोंकण-देश VIII, 12, 9.
कोंत-कुन्त III, 13, 7.

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खगणाह-खगनाथ III, 18, 9
खगवइ-खगपति VI, 16, 9.
खग्गधेणु-खड्गधेनु VII, 10, 3.
खग्गुग्गामिय-खड्ग+उद्गामिन् III, 15, 11.
खज्ज-खाद् (कर्मणि) °इ IX, 21, 10.
'खड तृण VIII, 12, 6 (D. II, 62. M खड. But here it probably means wood)
खण-खन् °हिं IV, 9, 1.
खणद्ध-क्षणार्ध I, 10, 6.
खणिय-खनित IV, 8, 7.
खद्ध-खादित II, 15, 5.
खप्पर-खर्पर I, 17, 14.
खम-क्षमा IX, 13, 9.
खम-क्षमा °हि III, 22, 2; °हु VIII, 19, 5; °मंतु X, 28, 8; °मीसु II, 18, 3.
खय-क्षय X, 23, 5.
खयर-खचर II, 21, 8.
खल-स्खल् °लंति VII, 5, 6; °लंत II, 3, 1.
खलखल-onomatop. IV, 14, 6.
खलभल-onomatop. III, 18, 7.
खलिय-स्खलित III, 12, 4.
खव-क्षप् °हि I, 11, 3; °वेइ IX, 14, 3.
खविय-क्षपित VI, 6, 8.
खंचिय-खचित or कृष्ट III, 8, 6; V, 10, 9; VII, 9, 8 (H खींचना to pull up)
खंजय-खंज I, 5, 6.
खंडाविय-खण्डापित II, 8, 6.
खंडिअ-खण्डित IX, 15, 1.
खंत-स्कंध (a flock) or खादन्तः (eating) or खंत (ashamed as in Marathi) I, 3, 8.
खंध-स्कन्ध I, 12, 4
खंभ-स्तम्भ IX, 13, 3.
खंभायच्च-न. VIII, 12, 10; VIII, 14, 9; VIII, 15, 1.
खा-खाद् °इवि VI, 5, 6; °हु VII, 3, 7.
खाण-खादन VIII, 2, 2; IX, 23, 6. (H. खाना food)
खाणाविय खनायित IV, 8, 5
खिणि-फलविशेष (H. खिन्नी or खिरनी) IX, 21, 5.
खीण-क्षीण VII, 1, 6.
खुडिअ-खण्डित X, 2, 8 (H. खोंटना to pluck)
खुड्डुय क्षुद्र+क V, 13, 6.
खुहिय-क्षुब्ध III, 2, 1.
खेअ-खेद VIII, 12, 5.
खेत्त-क्षेत्र I, 3, 8.
खेयर-खेचर II, 5, 2.
खेव-खेद II, 14, 2.
खोह-क्षोभ् °इ X, 29, 7.
खोह-क्षोभ III. 18, 4.

ग

गअ-गत I, 12, 10.

गअ–गज II, 5, 3.
गइ–गति IX, 6, 7.
गइय–गता IV, 12, 1.
गइंद–गजेन्द्र 1, 10, 8.
गउरि–गौरी II, 2, 7.
गग्गिर–गद्गद VII, 11, 8.
गज्ज–गर्ज् °ज्जंति III, 15, 4.
गज्जमाण–गर्जत् V, 1, 7.
गणिअ–गणित I, 11, 3.
गत्त–गात्र II, 7, 7.
गब्भ–गर्भ II, 14, 12.
गब्भावयार–गर्भावतार X, 26, 5.
गब्भिणी–गर्भिणी VIII, 2, 1.
गभत्थि–गभस्ति VIII, 1, 7.
गयखंध–गज+स्कन्ध III, 3, 2.
गयगयण–गत+गगन V, 4, 8.
गयण–गगन IV, 9, 6.
गयणयल–गगनतल, न. V, 3, 9; X, 8, 5.
गयणंगण–गगनाङ्गन VIII, 9, 8.
गयपवर–गज+प्रवर III, 18, 10.
गयमोल्ल–गत+ मूल्य II, 17, 3.
गयराय–गत+राग V, 6, 6.
गयास–गत+आश V, 6, 6.
गरु–गुरु II, 10, 1.
गरुआर–गुरुतर X, 5, 3.
गरुय, °व–गुरु+क II, 20, 10; VI, 16, 2.
*गलत्थिय कदर्थित IV, 15, 8; (क्षिप्त acc. Hem IV, 14, 3; D. II, 87)
गलंत–गलत् VI, 4, 11.
गलिय–गलित VI, 4, 12.
गलियछम्म–गलित+छद्म VII, 16, 6.
गलियगव्व–गलित+गर्व V, 15, 3.
गलियदेस–गलित+द्वेष II, 12, 3.
गलियसर–गलित+शर III, 21, 8.
गव्व–गर्व II, 11, 8.
गह–ग्रह I, 1, 5.
गहण–ग्रहण VIII, 5, 14. (In the sense of ornament H. गहना)
गहण–ग्रहण (In the sense of challenge) VIII, 15, 6.
गहिअ ग्रहीत II, 5, 9.
गहिरिमा–गभीरिमा (गाम्भीर्य) I, 16, 6; II, 16, 10.
गहीर–गभीर V, 17, 7.
गंग–गंगा, नदी I, 3, 3.
गंठि–ग्रन्थि IV, 12, 1.
गाइज्जमाण–गीयमान III, 1, 6.
गाइय–गीत III, 8, 5.
गामंतर–ग्रामान्तर V, 10, 4.
गाय–गै °इ I, 14, 8.
गायंत–गायत् IV, 7, 7.
गाह–गाथा II, 14, 5.
गाह–ग्रह IX, 1, 5.
गिण्ह–ग्रह् °हि III, 22, 2.
गिद्धअ–गृद्ध+क I, 17, 5.
गिरा गीः VII, 12, 2.
गिरिणयर–गिरिनगर III, 5, 7.
गिरिंद–गिरीन्द्र IV, 16, 4.
गिलंत–गिलत् III, 17, 10.
*गिल्ल–आर्द्र III, 1, 3 (H. गीला wet.)
गिंभयाल–ग्रीष्म+काल I, 11, 4.
गीय–गीत I, 3, 8.
गीवा–ग्रीवा III, 15, 9.
गुज्झ–गुह्य VIII, 20, 10.
गुड (तत्सम molasses) II, 7, 1.
गुणठाण–गुणस्थान IX, 16, 8.
गुणणिकेअ–°निकेत II, 2, 8.
गुणणियर–°निकर V, 18, 4.
गुणणिलअ–गुणनिलय III, 19, 9.
गुणभरिय–गुणभृत I, 15, 11.
गुणवमाल–°वमैल I, 15, 4.
गुणवय–व्रत V, 12, 1

गुणविणीय-°विनीत V, 19, 7.
गुणाल-गुण+आल (मत्वर्थे) V, 12, 2.
गुप्पविय-गोपित X, 13, 1.
गुप्प-गुप् °प्पंति III 15, 8.
गुलिया-गुलिका VII, 5, 13 (a stone-ball, कन्दुक D. II, 103; H. गुल्लिया)
गुलुगुलंत-onomatop. III, 13, 4; V, 14, 4.
गुणायर-गुणाकर III, 3, 11.
गुणाल-गुण+आल (मत्वर्थे) VII, 13, 4; X, 27, 1.
गेण्ह-ग्रह् °ण्हेवि IX, 20, 15.
गेण्हंत-गृण्हत् III, 14, 3.
गेहिणि-गृहिणी X, 11, 1.
गोउर-गोपुर I, 10, 9.
गोयर-गोचर I, 17, 8.
गोवद्धण-गोवर्धन, प. IV, 11, 2.
गोहणणाह-गोधन+नाथ VIII, 3, 5.

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घग्घर-घर्घर IV, 15, 6 (घग्घर-जघनस्थवस्त्रभेद D II, 107, does not suit here).
घट्ट-घट् °इ 10, 10.
घड-घट X, 26, 2.
घड-घट् °इंति X, 25, 5; °डंतु IX, 16, 8.
घडिअ-घटित II, 7, 10.
घडीय-घटित (lengthened for metre) IV, 9, 4; VII, 12, 6.
घण-घन III, 3, 4
घय-घृत III, 8, 8.
घर-गृह I, 1, 11.
घरट्ट-(तत्सम) a grinding stone III, 22, 7.
घरिणि- गृहिणी I, 2, 9.
घरवय-गृह+व्रत IX, 22, 2.

*घल्ल-क्षिप् °इ VI, 11, 11; IX, 4, 4. (Hem. IV, 334, 422, ex M. घालणें).
*घल्लिअ-क्षिप्त V, 2, 4, VII, 4, 5.
घाअ-घात VIII, 9, 4.
घाइऊण-घातयित्वा VII, 10, 7.
घार-पक्षिविशेष I, 17, 4. (M. घार)
*घित्त-क्षिप्त I, 4 5, (See Notes on Nayakumara-cariu III, 6, 11.)
घिय-घृत X, 26, 2.
घुल-घूर्ण् °लति I, 16, 14; IX, 3 9 (M. घोळणें).
घुलंत-घूर्णत I, 9, 4.
घुसिण-घुसृण IV, 11, 4.
घोडअ घोटक VII, 2 6 (H. घोडा.)
घोलिर-घूर्ण्+इर ताच्छील्ये) I, 17, 8.
घोसिअ-घोषित II, 20 10.

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चउक्क-चतुष्क IX, 10, 8.
चउगइ-चतुर्गति I, 1, 6.
चउत्थिय-चतुर्थ X, 12, 4.
चउद्दह-चतुर्दश IX, 15, 1.
चउदिस-चतुर्दिश III, 12, 13.
चउभेय-चतुर्भेद VI, 3, 7.
चउरंग-चतुरङ्ग IV, 1, 14
चउरिय-चवरी VII, 7, 10.
चउविह-चतुर्विध II, 7, 6.
चउवीस-चतुर्विंशति V, 4, 8.
चउसत्थिय-चतुःशास्त्रीय VIII, 17, 8.
चक्क-चक्र II, 9, 5.
चक्कलस-चक्रल V, 1, 9.
चक्कवाल-चक्रवाल V, 2, 1.
चक्कहर-चक्रधर IX, 7, 9.
चक्केसर-चक्रेश्वर X, 26, 1
चकोरक्खि-चकोराक्षी VII, 4, 8.

चक्खु-चक्षुष् VII, 1, 4.
चच्चरवंत-चर्चरी+वत् II, 20, 7. sportive, or चत्वरवत् square i. e. massive, Hem II, 12; चच्चर-चर्चर Hem IV, 325).
चच्चिअ-चर्चित IV, 11, 4.
चट्ट-(तत्सम, शिष्य) VII, 2, 5.
*चड-आरुह् °ह IV, 5, 5; °डावहुं X, 5, 1; °डेवि I, 10, 9; °डेविणु VIII, 7, 10; °डेसहि II, 8, 3 (Hem. IV, 206, H चढना).
*चडफडंत परिस्फुरत् VIII, 20, 5; (H. तड़फड़ाना)
*चडाविय-आरोहित I, 12, 4; IV, 6, 6.
*चडिअ-आरूढ III, 1, 3; VIII, 9, 3.
*चडिण्णअ-आरूढ III, 3, 2; VII, 8, 8.
*चडीणा-आरूढ III, 6, 2.
*चडीय- आरूढ X, 13, 9.
चत्त-त्यक्त III, 20, 6
चप्प-चाप III, 18 3.
*चप्पिय-आक्रान्त VIII, 20, 8; (Hem. IV, 395; M. चापणें, चोपणें.)
चमक्क-चमत् +कृ °ह VIII, 6, 3. (H चमकना, चौंकना)
चमक्किय-चमत्कृत VII, 11, 4; VIII, 17, 11.
चम्मय-चर्म+क VII, 10, 8.
चयारि-चत्वारि IX, 23. 3.
चलण-चरण II, 4, 5.
चलाविय-चालित II, 20, 4.
चलिअ-चलित IV, 1, 13.
चवल-चपल IX, 18, 3.
चव-वच् (by वर्णविपर्यय) °ह X, 8. 3 (Hem IV, 2.)
चंग-चंग (handsome M. चांगला) I, 16. 3.
चंदलेह-चन्द्रलेखा, III, 6, 5.
चंदलेह-चन्द्रलेखा, स्त्री. VII, 16, 3; X, 24, 4.
चंदाणण-चन्द्रानन VIII, 16, 10.
चंदायण-चान्द्रायण IX 14, 8.
चंदारिसि-चन्द्र+ऋषि X, 28, 1. (The gotra of the poet).
चंदोवा-चन्द्रोपक X, 17, 9 (H. चंदोवा; चंदेवा)
चंप-चम्पा, न. II, 5. 2
चंपय-चम्पक I, 14, 6
चंपा-चम्पा, न. I, 3, 12
चंपाहिअ-चम्पाधिप III, 14, 9.
चाउरंग-चतुरङ्ग IV, 2. 5.
चामीयर-चामीकर III, 3. 6.
चारिय-चारित (fed) VIII, 2. 2. (H चराना)
चाव-चाप IV, 6. 6.
चिक्कार-चीत्कार onomatop. III, 14 2.
चिञ्चिआल-अर्चि+जाल I, 17, 7. (D. III, 10).
चिण-चि °णेवि IV, 13, 5.
चिणिअ-चित V, 13, 2.
चिण्हधअ-चिन्ह+ध्वज III, 16, 6
चित्तधया-चित्र+ध्वजा VIII, 3, 8.
चित्तलिय-चित्रालय I, 4, 6.
चित्तलिय-चित्रलिप्त VI, 4, 8.
चिराणअ-चिरातन VII, 3, 4; VIII, 14, 2.
चिरु-चिरम् IV, 13, 3
*चिंधिय-वस्त्रखण्ड (पटबर) I, 17, 8.
चुअ-च्युत IV, 6, 5. (H. M. चिंधी.)
*चुक्क-भ्रंश् °ह II, 8, 5 (Hem IV, 177; H चूकना, M चुकणे).
चुणंत-चिन्वत् VIII, 14, 1. (Hem. IV, 238)
चुंबअ-चुंबक IX, 12, 2.
चूय-चूत I, 14, 6.
चेट्ठ-चेष्ट् °ह VIII, 3, 6.
चेडिअ-चेटिका II, 15, 7.

चेर-दे. IV, 1, 5; VIII, 18, 5.
*चोज्ज-आश्चर्य II, 7, 8. (D III, 14; Pai 451; H चीज)
*चोज्ज-चिन्ता VI, 6, 2.
चोड-दे. II, 10, 5; VIII, 19, 3.
चोर-चौर I, 17, 4.
चोरिअ-चौर्य IX, 22, 6.

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छखंड-षट्+खण्ड I, 3, 4.
*छज्ज राज्, शोभ् °इ I, 9, 3. (Hem. IV, 100, prob. from सज्ज्)
*छज्जमाण-सज्जमान, शोभमान VII, 9, 6.
छउय-छद्म I, 4, 7.
छणवासर क्षण°(पूर्णिमा) V, 19, 5.
छण्णव-क्षुद्र+नौ (?) VII, 8, 10.
छत्त-छत्र II, 8, 2.
छत्ताइमाण-छत्रायमान IV, 9, 2.
छम्म-छद्म VII, 16, 6.
छव्वासय-षड्+आवश्यक IX, 20, 20.
*छंड-मुच् °इ III, 5, 3, °उ II, 4, 6; °हि III, 21, 5; °डावइ II, 11, 2; °डिऊण VII, 10, 1; °डाविय V, 18, 2; °डिवि III, 2, 6. (Hem IV, 91; H छोड़ना)
छाइय-छादित III, 16, 3.
छाय-छाया I, 7, 9
छिण्ण-छिद् °हु VIII, 7, 8.
छिण्णिअ-छिन्न III, 16, 6.
*छिव-स्पृश् °इ I, 4, 2 (Hem IV, 182; H. छीना to touch)
छिंदण-छेदन IV, 10, 3.
*छुट्ट-मुच् (कर्मणि) °इ IX, 5, 10. (H. छूटना to be released).
*छुट्टिय-मुक्त III, 20, 10; X, 14, 1. (H. छूटी).
*छुडु-क्षिप्रम् III, 19, 1.
*छुद्ध-क्षिप्त I, 7, 3; X, 13, 1 (Hem. IV, 143)
छुरिअ-क्षुरिका III, 13, 7.
*छुह-क्षिप् °उ IX, 7, 5; °हिवि X, 12, 9; (Hem. IV, 143).
छुह-क्षुधा V, 4, 8.
छुहतण्ह-क्षुधा+तृषा V. 0, 4.
छेत्त-क्षेत्र I, 3, 3.
छेयण-छेदन IX, 8, 5.
छेयंतर-छेदान्तर II, 9, 7.
*छोड-मोचय् °इ X, 7, 5. (H. छोड़ना to unite).
छोहारदीव-द्वीपविशेष VIII, 10, 3.

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जइ-यदि I, 2, 4.
जइयहुं-यदा II, 8, 10 (H. ज्योंही).
जइवर-यतिवर VI, 2, 8.
जइवि-यद्यपि I, 2, 5.
जई-यति V, 9, 1.
जईसर-यतीश्वर IX, 22, 2.
जउ-यावत् II, 21, 3 (H. जब).
जउणा-यमुना (नदी) X, 12, 9.
जउलगि-यावत्+लग्नम् VIII, 2, 9 (H जबलग or जौलों).
जक्ख-यक्ष I, 3, 7.
जगतिलअ-जगत्+तिलक IV, 15 10.
जगत्तअ-जगत्+त्रय V, 6, 3.
जडीअ-जटित IV, 9, 4.
जण-यान II, 2, 4.
जणवअ-जनपद I, 2, 4; X, 29, 14.
जणवइ-जनपति VI, 16, 8.
जणवर-जन्तुवर VIII, 7, 6 (H. जानवर).
जणाविअ-ज्ञापित II, 9, 9.
जणिअ-जनित V, 7, 1.
जम-यम II, 6, 8.

जमराय-यमराज IX, 5, 1.
जम्म-जन्मन् V, 12, 3.
जम्मावयार-जन्मावतार X, 26, 11.
जम्मि-यस्मिन् V, 11, 6
जयएव-जयदेव, पु. I, 2, 9.
जयंती-न. VI, 10, 3.
जर-ज्वर III, 4, 11.
जलण-ज्वलन II, 14, 7.
जलहर-जलधर I, 10, 8.
जलहि-जलधि I, 2, 5
जलिअ-ज्वलित III, 8, 8.
जलोल्लिय-जल+आर्द्र VI, 1, 12.
जविय-जपित VII, 12, 8.
जसलुद्ध-यशोलुब्ध VIII, 18, 10.
जसहद्द-यशोभद्र, मुनि II, 7, 5.
जसहर-यशोधर मुनि, V, 8, 10; X, 5, 1.
जह-यथा III, 1, 12.
जंत-यान् (pre. part of या) I, 13, 10.
जंत-यन्त्र II, 9, 4.
जंप-जल्प् °इ II, 19, 7 (substitute for कथ् Hem. IV, 2).
जंपिअ-जल्पित VI 14, 3.
जंबुदीव-जम्बूद्वीप I, 3, 1.
जा-यावत् I, 12, 1.
जा-या °इ I, 12, 9; °हि I, 13, 6; °हुं III, 5, 2; °इवि, II, 11, 9; °उ IV, 3, 2; °वि V, 1, 12.
जाइ-जाति IX, 8, 4.
जागर-जागृ °रेवि X, 17, 6.
जाण-यान VII, 11, 20.
जाण-ज्ञा °मि I, 2, 5; °हि III, 21, 3; °मंत III, 20, 8; °णिवि II, 4, 9.
जाणाविअ-ज्ञापित II, 9, 7.
जाणिअ-ज्ञात I, 11, 2.
जाम-यावत् I, 14, 3.
जामाय-जामातृ VII, 8, 5.
जामिणी-यामिनी I, 8, 5.
जाय-जात I, 17, 10.
जाला-ज्वाला II, 14, 7.
जाव-यावत् I, 13, 1.
जिण-जि °इ VIII, 13, 4; °णइं VIII, 14, 10; °णेवि V, 19, 3.
जिणिय-जित VIII, 13, 5.
जिणिंद-जिनेन्द्र V, 6, 2.
जिणेसर-जिनेश्वर V, 6, 1.
जित्त-जित II, 11, 2.
जिय°-जित V, 6, 7.
जिह-यथा III 1, 12.
जीअ-जीव II, 15, 4.
जीय-जित VIII, 15, 4.
जीह-जिह्वा I, 17, 6.
°जुअ-युत III, 16, 4.
जुज्झ-युद्ध II, 9, 6.
जुण्ण-जीर्ण X, 18, 9. (M जूना Hem. I, 102)
जुत्त-युक्त I, 12, 5.
जुय-युत II, 9, 2.
जुवई-युवति VII, 7, 4.
जुवल-युगल VII, 15, 9
जुवाण-युवन् VII, 7, 6.
जुंज-युज् °इ IX 20, 21
जुंजिअ-योजित VI, 2, 9.
जूरिय-ज्वरित I, 17, 9. subs. for खिद् Hem IV, 132, 135)
जूय-द्यूत VIII, 13, 4.
जूवार-द्यूतकार VIII, 15, 2.
जेट्ठउत्त-ज्येष्ठ+पुत्र VIII, 4, 8.
जेम-यथा I, 10, 4.
जोइ-योगिन् IX, 24, 1.
*जोइअ-दृष्ट I, 7, 5.
*जोड-योजय् °डिवि II, 1, 12; X, 19, 10; X, 28, 8.
जोय-योग X, 26, 14.
जोयण-योजन I, 3, 2.

जोव्वण-यौवन X, 13, 9.
जोह-योध III. 17, 7.
जोहिय-योधित III, 17, 7.

झ

झत्ति-झटिति VIII, 4, 3.
झरंत-क्षरत् III, 1, 3.
झलझलिअ-onomatop. III, 18, 8.
झलाझल-onomatop. IV, 6, 5.
झा-ध्यै °एवि VII, 12, 10; °यइ VII, 13, 1, °यहि VI, 10, 1.
झाण-ध्यान II, 7, 7.
झाणजोइ-ध्यान+योगिन् IX, 13, 8.
झाणट्ठिय-ध्यान+स्थित III, 2, 1.
झाणाणल-ध्यान+अनल X, 27, 5.
झाय-ध्यात V, 5, 8.
झिज्ज-खिद् °इ IX, 8, 7.
झीण-क्षीण II, 6, 9; III, 6, 5.
झुणि-ध्वनि X, 6, 3.

ट

टक्क-जातिविशेष VIII, 16, 1.
टलटलिअ-onomatop. III, 18, 7.
*__टिंट__-द्यूतस्थान VIII, 15,2;(टेंटा D. IV,3,)
*__टेवंत__-तीक्ष्णीकुर्वत् (?) X, 19, 8 (H टेना to sharpen).

ठ

ठा-स्था Imperative IX, 20, 15.
ठाअ-स्थान III, 11, 2; V, 3, 3 (H ठांव)
ठाण-स्थान II, 15, 3.
ठिअ-स्थित III, 4, 3.

ड

डकार-हुंकार onomatop. (H. डकार).
डज्झमाण-दह्यमान I, 17, 10.

डर-डर (भय) VII, 3, 4.
डरिय-दीर्ण (दृ+क्त) I, 1, 6; VIII, 18, 11. or पतित as in H. डरा fallen.
डसिअ-दष्ट VII, 4, 6.
डसियाहर-दष्ट+अधर III, 13, 10.
डंभ-दम्भ IX, 12, 5,
डिंडिम-वाद्यविशेष II, 11, 6,
डोल-दोलाय् °इ IV, 15, 5.
*__डोहंत__-गम्भीर+अन्त I, 13, 10 (H. M. deep water).

ढ

*__ढंख__-शुष्कप्राय I, 14, 2 (M ढांक an old and decaying tree ढंक-ध्वांक्ष of D IV, 13 and Pai. 67 does not suit well)
*__ढाल__-निर+वम् °लेवहि II 19, 10 (H ढालना to pour down).
ढुक्क-ढौकित IV, 5, 4; VII, 10, 6.

ण

णइ-नदी I, 3, 3
णअ-नव IV, 13, 9.
णअ-नत II, 2, 9; VIII, 4, 2.
णउ-न I, 14, 12.
णउल-नकुल IX, 9, 7.
*__णग्गुड__-नग्न VIII, 15, 5 (H. नगोड़ा penniless).
णच्च-नृत् °इ III, 3, 5 (Hem. IV, 225).
णच्चण-नर्तन VIII, 10, 1.
णच्चिर-नृत्+इर (ताच्छील्ये) I, 17, 6 (रमणशील D IV, 18),
णट्ठ-नष्ट II, 13, 7.
*__णडिय__-वञ्चित, VI, 10, 9 (D. IV, 18).
णण्ह-स्निग्ध VIII, 2, 6.

णत्थि–नास्ति I, 2, 11.
णद्द–नाद IX, 2, 2.
णहग्ग–नभः+अग्र VIII, 3, 2.
णमिय–नमित III, 20, 8.
णय–नत III, 19, 6.
णयणुल्ल–नयन+उल्ल (स्वार्थे) I, 3, 6.
णयर–नगर II, 6, 7.
णरयाल–नरकालय IX, 8, 2.
णरवइ–नरपति I, 10, 6.
णरवाहणदत्त–पु. V, 19, 9.
णरायण–नारायण X, 25, 3.
णराहिव–नराधिप II, 16, 3,
णरिंद–नरेन्द्र I, 2, 3.
णरेसर–नरेश्वर I, 10, 7.
णव–नम् °इ III, 11, 9; °हु IV, 1, 7; °हुं IV, 1, 9; °वेवि III, 9, 5.
णवकार–नवकार मंत्र V, 18, 8.
णवणिय–नवनीत (घृत) IX, 21, 4.
णवल्ल–नव+अल्ल (स्वार्थे) II, 17, 10.
णह–नभः III, 12, 4.
णहयल–नभस्तल II, 21, 8.
णहरूव–नख+रूप I, 16, 1.
णहंगण–नभः+अंगन IV, 8, 8.
णं–ननु I, 3, 5.
णाइणि–नागिनी X, 12, 11.
*णाइं–इव I, 9, 6; I, 16, 1; II, 20, 3, (H नाईं like).
णाडय–नाटक II, 9, 2.
णाण–ज्ञान I, 1, 4.
णायकुमार–नाग° X, 3, 1.
णायदत्त–नाग° पु X, 6, 7.
णायदत्त–नागदत्ता, स्त्री, X, 10, 6.
णायर–नागर III, 1, 8.
णारय–नारक IX, 8, 2.
णारि–नारी I, 15, 10.
णालंद–नालन्दा, न. X, 10, 9.
णास–नश् °इ VIII, 14, 5.
णास–नाश II, 19, 5
णास–नासा II, 3, 6.
णासिय–नाशित II, 21, 3.
णाह–नाथ III, 9, 4.
णाहि–नाभि I, 16, 6.
णिअ–नृप II, 12, 5.
*णिअ–दृश् °एइ I, 15, 1 (Hem IV, 181.)
णिउणिया–निपुणिका II, 6, 2.
णिउण–निपुण X, 26, 22.
णिकाअ–निकाय VIII, 13, 7.
णिकिट्ठ–निकृष्ट IX, 6, 8.
णिकेअ–निकेत III, 3, 3
णिक्खण–निष्+खन् °णवि V, 8, 8.
णिक्खय निक्षत IV, 17, 7.
णिक्खवण–निक्षपण X, 26, 14.
णिग्गअ निर्गत III, 14, 9.
णिग्गम–निर्गम् °मेइ IV, 14, 4.
णिग्गह–निग्रह IX, 21, 3.
णिग्गंत–निर्गच्छत् IV, 14, 5.
णिग्गंथ–निर्ग्रंथ III, 2, 5.
णिग्घिण–निर्घृण IX, 4, 10.
णिच्चिट्ठ–निश्चेष्ट VIII, 8, 2.
णिच्च–नीच II, 14, 2.
णिच्च–नित्य IV, 10, 8.
णिच्चल–निश्चल V, 2, 10.
णिच्छअ निश्चय I, 10, 10.
णिच्छिद्दिय–निश्छिद्रा X, 13, 2.
णिजुंज–नि+युज् °जिवि X, 27, 8.
णिज्जर–निर्जरा IX, 14, 1.
णिज्जिय–निर्जित IV, 10, 4.
णिज्झर–निर्झर III, 1, 3.
णिज्झाइय–नि+ध्याता VII, 12, 10.
णिट्ठवण–निष्ठापन III, 22, 9.
णिट्ठुर–निष्ठुर VI, 6, 7.
णिदुलिय–निर्+दुलित V, 14, 9; X, 20, 3.
णिण्णासयर–निर्नाशकर V, 6, 9.

णित्ति-नीति II, 18, 10.
णिच्चुलिय-निस्तुलित IX, 11, 11.
णिद्ध-स्निग्ध IV, 10, 10.
णिद्धण-निर्धन VI, 5, 3.
***णिद्धाड**-निः+सृ (णिच्) °डिवि V, 2, 4 (Hem. IV, 79).
***णिद्धाडिअ**-निस्सारित X, 1, 9.
णिब्भच्छिअ-निर्भर्त्सित IV, 1, 8.
निब्भर-निर्भर V, 14, 5.
णिबज्झ-नि+बंध् (कर्मणि) °इ VI, 4, 2.
णिमिस-निमेष IX, 15, 5.
णिम्मल-निर्मल II, 11, 7.
णिम्मविअ-निर्मापित V, 3, 2.
णिम्मिअ-निर्मित VII, 2, 9.
णिय-निज II, 1, 4.
णिय-नीत, II, 11, 1.
***णिय**-दृश् °इ VIII, 12, 3.
णियय-निज+क VI, 1, 9.
णियर-निकर I, 2, 3.
णियंब-नितम्ब I, 16, 4.
णियाण-निदान VI, 4, 4.
णिरत्थ-निरर्थ III, 19, 5.
णिरहरिअ-निर्हृत II, 18 2.
***णिरारिउ**-नितराम् X, 6, 2.
***णिरु**-नितराम् I, 2, 4.
णिरुत्तउ-नितराम् (निरुक्तम्) VII, 1, 4 (M. निरुतें certainly).
णिरूव-निरूप II, 3, 8.
णिलअ-निलय II, 1, 9.
णिव-निज X, 19, 8.
णिव-नृप II, 21, 5.
णिवइ-नृपति III, 11, 9.
णिवज्ज-नैवेद्य IX, 20, 17.
णिवडिय-निपतित III, 6, 4.
णिविट्ठ-निविष्ट VIII, 15, 3.
णिवित्ति-निवृत्ति IV, 1, 11.
णिवेज्ज-नैवेद्य VII, 12, 7.
णिवेसिअ-निवेशित IV, 11, 9.
णिव्विण्ण-निर्विण्ण X, 25, 1.
णिसायर-निशाचर IX, 21, 10.
णिसिभोयण-निशि+भोजन V, 12, 2.
णिसियर-निशिचर II, 13, 9.
णिसिवअ-निशि+व्रत X, 12, 2,
णिसुअ-निश्रुत IV, 12, 10.
णिसुण-नि+श्रु °हि V, 9, 1; °णि 1, 14, 5; °णिवि IV, 12, 7.
णिसुय निश्रुत X, 29, 4.
णिहण-निधन (मरण) II, 14, 8.
णिहण-निर्धन IX, 5, 10.
णिहम्म-नि+ हन् (कर्मणि) °इ IX, 8, 2.
णिहंत-निघ्नत् IX, 13, 4.
णिहाअ-निघात IV, 15, 3.
णिहाण-निधान I, 3, 4.
णिहाल-निभाल् °हि V, 6, 10 (H. निहारना to see attentively)
णिहालण-निभालन (अवलोकन) IX, 8, 9.
णिहिय-निहित II, 16, 8.
णिहिल-निखिल X, 25, 6.
णिहीण-निहीन V, 16, 6.
***णिहोडण**-निपातन V, 5, 10. (Hem. IV, 22; prob. from निर्घट्टनम्).
णीअ-नीत IV, 8, 6.
णीइ-नीति II, 14, 3.
णीयाण-निदान VI, 4, 5.
णील-नील, पु. V, 2, 2.
णीवि-नीवी X, 7, 5.
णीसर-निः+सृ °इ IV, 13, 2; °इं IV, 13,7; °रिवि VI, 9. 8.
णीससंत-निः+श्वसत् III, 5, 3.
णीसारिअ-निः+सारित X, 22, 4.
णेउर-नूपुर III, 2, 6; (Hem I, 123; Var. I, 26).
णेत्त-नेत्र VII, 3, 1.
णेवावि-नी+णिच्+क्त्वा VIII, 13, 2,

णेवी–नी+भविष्यत् II, 5, 4.
णेह–स्नेह I, 3, 7.
णेहल–स्नेह+ल (मत्वर्थे) VI, 11, 6.
णेहवंत–स्नेह (तैल)+वत् VIII, 2, 2.
ण्हवण–स्नपन X, 26, 2.
ण्हंत–स्ना+अत् (pre. part.) III, 12, 8.
ण्हा–स्ना °इवि IV, 11, 7; °विऊण X, 17, 8.
ण्हाण–स्नान V, 3, 4.

त

तअ–तपस् V, 9, 10.
तइय–तृतीय V, 12, 10.
तइयहुं–तदा VII, 11, 18.
तउलगि–तावत्+लग्नम् VIII, 2, 10. (H. तौलों or तवलों).
तक्क–तर्क II, 9, 2.
तक्खण–तत्क्षण I, 10, 2.
तग्गय–तद्गत III, 1, 8.
तच्च–तत्व IX, 21, 3.
तट्ठीय–तत्+स्थिता III, 18, 1.
तड–तट III, 20, 11.
तडयड–Onomatop. III, 18, 6.
तण–संबन्धवाचक, I, 2, 3.
तणउ–तनु II, 6, 4.
तणुवण–तृण+वन II, 4, 7.
तण्ह–तृष्णा II, 16, 5.
तण्हाउर–तृष्णातुर IV, 7, 3.
तम–तमस् I, 16, 14.
तरलिअ–तरलित I, 14, 11.
तवचरण–तपश्चरण II, 13, 7.
तवसि–तपस्विन् IX, 5, 9.
तवसिरि–तपः+श्री III, 22, 8.
तवोहण–तपोधन VI, 6, 6.
तस–त्रस IX, 24, 3.
तह–तथा I, 2, 1.
तंडउ–ताण्डव IV, 11, 6.
तंत–तंत्र II, 9, 4.
तंद–तंद्रा I, 9, 7.
ता–तदा I, 11, 4.
ताअ–तात III, 19, 8.
ताउ–तावत् I, 6, 1.
ताम–तावत I, 14, 3.
तामलित्ति–ताम्रलिप्ति, न. X, 10, 5.
ताय–तात VII, 15, 2.
तार–असुरदेवता, टि II, 2, 3.
ताव–तावत् I, 13, 2.
तावस–तापस VIII, 8, 3.
ताविअ–तापित VI, 12, 5.
तिक्ख–तीक्ष्ण II, 3, 3.
तिणु–तृण VIII, 19, 8.
तिण्णि त्रीणि II, 8, 6.
तित्ति–तृप्ति X, 10, 5.
तित्थयर–तीर्थंकर V, 9, 6.
तिय–स्त्री X, 9, 6 (H. तिया).
तियाल–त्रिकाल X, 27, 1.
तिरियलोय–तिर्यग् लोक IX, 15, 3.
तिरीड–किरीट IV, 10, 2; IV, 16, 3.
तिलअ–तिलक X, 25, 10.
तिलयदीव–तिलकद्वीप VII, 15, 1.
तिलत्तण–तैलत्व (स्नेह) VI, 10, 5.
तिलोय–त्रिलोक V, 6, 4.
तिहुवण–त्रिभुवन VI, 1, 9.
तुट्ट–त्रुट् °हंति III, 15, 4; °हेवि VIII, 1, 6.
तुट्ठ–तुष्ट VII, 8, 5.
तुट्ठि–तुष्टि IV, 11, 3.
तुम्हारिस–त्वादृश VIII, 10, 6.
तुरअ–तुरग VII, 2, 7.
तुरंत–त्वरित II, 15, 3.
तुरिअ–त्वरित II, 10, 7.
तुल्ल–तुल्य VIII, 6, 10.
तुसार–तुषार IX, 14, 4.
तुहार–तव II, 18, 5; (H. तुम्हारा).
तुहुं–त्वम् I, 10, 3.

तूर तूर्य X, 17, 6.
तूस–तुष् °सेवि II, 14, 9.
तेअ–तेजस् II, 8, 9.
तेत्तिय–तावती V, 6, 3.
तेत्थु–तत्र I, 14, 10.
तेम–तथा III, 8, 10.
तेय–तेजस् I, 9, 3.
तेयणिहि तेजोनिधि III, 1, 12.
तेरउ–तव III, 21, 5 (H तेरा)
तेरहम–त्रयोदशम X, 16, 7.
तेराणयर–तेरानगर V, 2, 6.
तो–ततः I, 2, 8; I, 10, 10.
तोअ–तोय II, 14, 8.
तोड–त्रोटय् °मि IV, 17, 2; °डंति III, 15, 9; °डेविणु X, 27, 2.
तोडिय–त्रेटित VIII, 12, 8.
तोयजाण–तोय+यान VII, 9, 8.
तोलादंड–तुला° II, 2, 2.
तोस–तोष II, 3 4.

थ

था–स्थापय् °इ VI, 7, 5; °वंति VII, 13, 7; °इवि V, 2, 7; °एवि X, 17, 3; °विऊण VII, 10, 7.
थक्क–स्था °इ X, 25, 2 (Hem. IV, 16).
थक्क–स्थित II, 1, 8.
*थट्ट–समूह III, 8, 6 (M. थट or थट्ट; H. थट्ट or ठट्ठ).
थण–स्तन I, 9, 4.
थम्भ–स्तम्भ IV, 4, 3.
थरहरन्त–कम्पमान onomatop. III, 13, 5.
थल–स्थल 1, 3, 9,
थविअ–स्थापित VI, 16, 10.
थाण–स्थान V, 8, 7.
थाम–स्तम्भ 1, 17, 8.
थाल–स्थाली IX, 2, 6.
थावर स्थावर IX, 24, 3
थिअ–स्थित III, 4, 12.
*थिप्प–विगल् °प्पंति III, 15, 8; (Hem. IV, 175.)
*थिप्पिर–तृप्+इर (ताच्छील्ये I, 17, 5 (Hem. IV, 138).
थिय–स्थित IV, 17, 9.
थिर–स्थिर III, 2, 10.
थी–स्त्री X, 22, 9
थीअ–स्थित X, 23, 2.
थीवेअ–स्त्री+वेद X, 15, 5.
थुइ स्तुति III, 20, 9.
थुण स्तु °इ VII, 14, 3; °णंति IX, 2, 4; °णेहि V, 6, 2.
थूल–स्थूल VII, 10, 6
थोर–स्थूल II, 12, 10 (M. G. थोर much)
थोवअ–स्तोक, VIII, 2, 6.
थोवंतर–स्तोकान्तर IV, 8, 7.

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दइव–दैव VII, 11, 11.
दक्ख–द्राक्षा I, 3, 9 (H. दाख)
दक्खाल–दर्शय् °लि IV, 13, 6.
दक्खालिअ–दर्शित VII, 7, 5.
दक्खिण–दक्षिण V, 4, 5.
दक्खिणवह–दक्षिणापथ IV, 2, 4.
दड्ढ–दग्ध IX, 4, 9.
दद्दुर–दर्दुर IV, 13, 8.
दप्पण–दर्पण VIII, 5, 11.
दब्भंकिअ–दर्भाङ्कित III, 12, 9.
दय–दया V, 2, 10.
दरमलीय–दुर्म्रदित VIII, 19, 4.
दविण–द्रविण II, 17, 8.
दव्व–द्रव्य VII, 12, 9.
दसण–दशन III, 15, 5.
दसरह–दशरथ पु. III, 1, 12.

दह-दश III, 12, 3.
दहि-दधि VIII, 13, 6.
दंतीपुर-न. II, 5, 4.
दंसण-दर्शन IV, 10, 10.
दाइज्ज-दाय VII, 8, 2 (H दायजा or दहेज)
दाइय-दायाद VI, 4, 9.
दाढा-दंष्ट्रा IV, 5, 4.
दामोयर-दामोदर IX, 17, 10.
दार-द्वार X, 22, 6.
दारिय-दारित I, 17, 5
दाव-दर्शय् °इ X, 7, 5 (Hem. IV, 32)
दाहिण दक्षिण II, 2, 4
दिअ-द्विज X, 21, 3.
दिएसर-द्विजेश्वर II, 20, 1.
दिक्ख-दश् °श्किखवि II, 12, 8.
दिक्ख- दीक्षा X, 24, 7.
दिज्ज-दा (कर्मणि) °इ II 15, 2.
दिट्ठ-दृष्ट I 14, 2.
दिढ-दृढ II, 9, 5.
दिणयर-दिनकर I, 1, 1.
दिण्ण-दत्त I, 10, 5.
दित्त-दीप्त I, 4, 5.
दिप्पंत-दीप्यमान III, 14, 6.
दिम्मुह-दिङ्मुख II, 3, 4.
दियवर-द्विजवर III, 4, 3.
दियह-दिवस II, 5, 10.
दियंबर-दिगम्बर X, 28, 2.
दिवह-दिवस III, 8, 3.
दिवायर-दिवाकर II, 3, 1.
दिविडदेस-द्रविडदेश IV, 1, 4.
दिव्व-दिव्य I, 2, 1.
दिसामुह-दिशामुख IV, 6, 7.
दिहि-धृति VI, 2, 6 (Hem. II, 131).
दिंत-ददत् VIII, 4, 4.
दीवअ-दीपक III, 3, 9,
दीव-द्वीप, दीप I, 3, 1.
दीस-दृश् (कर्मणि) °इ I, 14, 5.
दीह-दीर्घ III, 4, 11.
दीहर-दीर्घ III, 16, 4. (Hem. II, 171).
दुइज्ज द्वितीय X, 10, 8 (H. दूजी).
दुक्किय-दुष्कृत IX, 8, 3.
दुक्खाउर-दुःखातुर IX, 4, 1.
दुक्खिय-दुःखित II, 6, 2.
दुज्जण-दुर्जन I, 2, 4.
दुट्ठ-दुष्ट I, 12, 9.
दुण्णिइ-दुर्नीति II, 19, 4
दुत्थिअ-दुःस्थित VI 5, 1.
दुप्पवेस-दुष्प्रवेश X, 10, 2.
दुद्ध-दुग्ध X, 20, 10.
दुद्धर-दुर्धर I, 13, 9.
दुम द्रुम I, 3, 1.
दुम्मण-दुर्मनस् I, 15, 7.
दुम्मिय-दून VI, 8, 9; VIII, 19, 3.
(Hem. IV, 23; Var. VIII, 8).
दुम्मुह-दुर्मुख VII, 11, 11.
दुरिय-दुरित I, 5, 6.
दुरेह-द्विरेफ IV, 6, 7.
दुवार-द्वार VIII, 6, 6.
दुवारिअ-दौवारिक VIII, 6, 8.
दुविह-द्विविध IX, 14, 10.
दुसम-दुःषम IV, 17, 5.
दुह-दुःख I, 1, 6.
दुहमहिय-दुःख+मथिक I, 7, 10.
दुहयर-दुःखकर VI, 5, 5.
दुहिय-दुःखित VII, 8, 5.
दुहिय-दुहितृ X, 12, 2.
दुंदुहि-दुंदुभि IV, 9, 3.
दूअ-दूत III, 9, 10.
दूसय-दूष्यक (tent) IV, 2, 6.
दूसिय-दूषित IX, 11, 2.
दे-दा °इ II, 1, 8; °उ III, 11, 7; °मि II, 14, 5; °वि I 17, 1; °विणु II, 21, 7.
देअ-देव I, 11, 8.

देक्ख-दृश् °इ V, 12, 8; °हुं III, 4, 7. °क्खिवि II, 6, 9.
देक्खंत-पश्यत् V, 5, 4.
देवअ-देवता VII, 12, 10.
देवाविअ-दापित II, 15, 6 (H. दिवाया).
देस-द्वेष II, 12, 3.
देस-देश I, 3, 5.
देहि-देहिन् I, 17, 9.
दोण्णि-द्वौ II, 18, 3,
दोलहर-दोलगृह III, 6, 2.
दोवालस-द्वादश X, 16, 6.
दोस-दोष I, 17, 1.
दोहल-दोहद I, 9, 11 (Hem. I, 221).

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धणु-धनुष् I, 16, 12.
धणुवेय-धनुर्वेद II, 9, 5.
धणुहडिय-धनुः+घटिका or घटिका (?) VII, 5, 13 (prob. a catapult)
धणुहर-धनुर्धर III, 12, 12.
धण्ण-धन्य I, 14, 12.
धम्म-धर्म I, 13, 4.
धय-ध्वज II, 8, 2.
धर-धृ °मि IV, 13, 5; °हि II, 11, 8.
धर-धरा III, 2, 8.
धरणिंद-धरणेन्द्र III, 18, 8.
धराणिवइ-धरणीपति III, 19, 10.
धराणिवाल-धरणीपाल VII, 8, 8.
धरिअ-धृत II, 11, 5.
धरित्ति-धरित्री II, 14, 5.
धाइअ-धावित V, 14, 7.
धाईवाहण-पु. I, 4. 10.
धिट्ठ-अधिष्ठित (?) I, 17, 4.
धिट्ठ-धृष्ट III, 17, 2.
धीय-दुहितृ I, 16, 6.
धुण-धू °इ IV, 15, 6; °णिवि II, 20, 10.
धुत्त-दुहितृ VIII, 11, 2.
धुर-धुर्य VIII, 2, 5.
धूमकेउ-°तु, पु. VI, 10, 4.
धूय-दुहितृ VII, 7, 9.
धेणुआ-धेनुका (खड्ग) VII, 3, 7.
धो-धाव् °इवि IV, 7, 9; °वेइ IX, 20, 16; °वंत X, 5, 6;

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पअ-पद IX, 9, 3.
पइ-पति VII, 11, 18.
पइज्ज-प्रतिज्ञा IV, 1, 12.
पइट्ठ-प्रविष्ट III, 4, 10.
पइट्ठाण-प्रतिष्ठान, न. VI, 9, 2.
पइडिअ-प्रकटित X, 29, 14.
पइण्ण-प्रदत्त II, 12, 8.
पइस-प्र+विश् °इ III, 3, 7; °हुं VI, 5, 5.
पइसर-प्रति+सृ °उ IX, 7, 4; °रिवि X, 23, 12.
पइसंत-प्रविशत् III, 1, 11.
पइसार-प्रतिसार (प्रवेश) IV, 3, 4.
पइसारिअ-प्रतिसारित (प्रवेशित) III, 3, 10
पइं-त्वम् III, 10, 6; त्वाम् III, 20,4; त्वया I, 10, 9; तुभ्यम् III, 11, 9.
पउत्त-प्रोक्त III, 10, 1.
पउत्ति-प्रोक्ति V, 16, 10.
पउम-पद्म IV, 4, 6.
पउमएउ-पद्मदेव, पु. VI, 11, 3.
पउमावइ-पद्मावती, स्त्री I, 7, 9; II, 1, 12.
पउर-प्रवर I, 1, 8.
पएस-प्रदेश II, 3, 6.
पओहर-पयोधर III, 2, 10
पक्ख-पक्ष III, 6, 5.
पक्खल-प्र+स्खल् °लंति VIII, 18, 10; °लंतु VII, 9, 6; °लेइ IX, 13, 5.
पक्खालिअ-प्रक्षालित IV, 7, 9.
पक्खि-पाक्षिन् I, 17, 7.
पघोसिअ-प्रघोषित V, 10, 6.
पच्चक्ख-प्रत्यक्ष X, 7, 1.
पच्छई-पश्चात् VI, 6, 10.

पच्छण्ण–प्रच्छन्न IV, 7, 6.
पच्छल–पक्ष्मल VIII, 2, 4.
पच्छित्त–प्रायश्चित्त X, 23, 5.
पच्छिम–पश्चिम IV, 4, 2.
पज्जुण्ण–प्रद्युम्न, पु III, 21, 10.
पज्जालियमाण–प्रज्वलत् III, 7, 2.
पट्टण–पत्तन I, 13, 8.
पड–पत् °डेइ IV, 6, 3.
पडघर–पट+घर III, 5, 1.
पडल–पटल IV, 8, 6.
पडह–पटह II, 9, 8.
पडंत–पतत् IX, 9, 1.
पडाय–पताका I, 4, 4.
पडिअ–पतित II, 16, 5.
पडिकूल–प्रतिकूल V, 15, 10.
पडिकेसव–प्रति+केशव IX, 17, 11.
पडिखल–प्रति+स्खल् °इ I, 10, 2.
पडिखलण–प्रति+स्खलन IX, 18, 6.
पडिगाह–प्रति+ग्रह् (णिच्) °हु VIII, 19, 5.
पडिछंद–प्रतिछन्द V, 7, 3.
पडिपेल्लिय–प्रति+प्रेरित V, 2, 3.
पडिम–प्रतिमा IV, 11, 10.
पडिलव–प्रति+लप् °इ VIII, 10, 9.
पडिव–प्रतिपद् X, 15, 9.
पडिवज्ज–प्रति+वच् °इ VIII, 7, 6.
पडिवण्ण–प्रतिपन्न III, 8, 1.
पडिवयण–प्रतिवचन I, 10, 4.
पडिसद्द–प्रतिशब्द VI, 9, 4.
पडिहार–प्रतिहार III, 9, 8.
पडिहास–प्रति+भास् °हिं VIII, 10, 8. (रोचन्ते इति टिप्पणम्).
पडीय–पतित IV, 9, 6 (lengthened for metre).
पडुत्तर–प्रत्युत्तर VIII, 5, 14.
पढम–प्रथम IV, 14, 4.
पढ–पठ् °हि II, 14, 5; °ढंत II, 20, 1; °ढिवि III, 8, 8.
पढिय–पठित II, 14, 6.
पणकल्लाण–पञ्च+कल्याण X, 25, 9.
पणच्च–प्र+नृत् °हि VII, 1, 11.
पणट्ठ–प्रणष्ट II, 3, 4.
पणयिणि–प्रणयिनी III, 3, 5.
पणामिय–प्रणमित III, 9, 1.
पणव–प्र+णम् °इ X, 4, 10; °वेसइ V, 19, 4; °वेप्पिणु VI, 9, 3.
पणविअ–प्रणमित X, 3, 9.
पणास–प्र+णश् °इ IX, 19, 10.
पणासिय–प्रणाशित V, 17, 3.
पण्ण–पर्ण VII, 6, 1.
पण्णरस–पञ्च+दश X, 16, 8.
पत्त–पत्र II, 9, 7.
पत्त–प्राप्त I, 13, 8
पत्त–पात्र IX, 23, 6.
पत्थर–प्रस्तर IV, 13, 9
पत्थिव–पार्थिव I, 8, 7.
पदिण्ण–प्रदत्त III, 9, 3.
पधाइय–प्रधावित X, 24, 2.
पपुच्छिय–प्र+पृष्ट X, 18, 1.
पप्फुल्ल–प्रफुल्ल IV, 9, 9.
पभण–प्र+भण् °इ I, 11, 4; °हि II, 7, 10.
पभणिअ–प्रभणित II, 4, 9.
पमण्ण–प्र+मन् °ग्गिवि VII, 3, 6,
पमाण–प्रमाण V, 6, 4.
पमुक्क–प्रमुक्त III, 20, 11.
पमूढ–प्रमूढ IX, 3, 5.
पमेल्लिय–प्रमुक्त II, 1, 9 (Hem IV, 91)
पय–पद IV, 7, 9.
पय–पयस् X, 26, 2.
पयड–प्रकट I, 2, 3.
पयडाइअ–प्रकटित IV, 13, 4.
पयडिअ–प्रकटित IV, 14, 9.
पयवय–प्रतिव्रता V, 15, 8.
पयाण–प्रयाण III, 12, 4.
पयत्त–प्रयत्न III, 5, 4.

पयंड-प्रचण्ड II, 3, 7.
पयंप-प्र+जल्प् °इ I, 10, 1.
पयाग-प्रयाग, न. VI, 6, 5.
पयासिअ-प्रकाशित II, 3, 7.
पराजिय-पराजित II, 3, 1.
परमुट्ठअ-परम+उत्सुक V, 8, 5.
परम्मुह-पराङ्मुख VI, 4, 11.
परयार-परदारा X, 10, 1.
परलोय-परलोक III, 1, 9.
पराइअ-परागत II, 11, 6.
पराई-परकीया IX, 22, 7.
परायअ-परागत II, 8, 7.
परिअक्खिअ-परि+आख्यात II, 21, 4.
परिओस-परितोष V, 2, 9.
परिग्गह-परिग्रह IV, 1, 11.
परिघुलिअ-परि+घूर्णित VII, 8, 9. (Hem. IV, 117.)
परिचत्त-परित्यक्त IX, 12, 3.
***परिछंडिय**-परित्यक्ता VII, 11, 16; (Hem. IV, 91.)
परिजंत-परि+या+शतृ V, 5, 4.
परिझा-परि+ध्या °इवि X, 9, 14.
परिझिज्ज-परि+क्षी °इ IX, 8, 6. (Hem. II, 3.)
परिझीण-°क्षीण V, 8, 9.
परिट्ठिअ-°स्थित II, 3, 9.
परिण-परि+णी °हि VIII, 10, 5; °णेवी VIII, 10, 6.
***परिणाडिअ**-°वंचित III, 21, 4. (D. IV, 18).
परिणिम्मिय-°निर्मित I, 11, 7.
परिणिय-परिणीत VI, 16, 2.
परित्ति-परितृप्ति III, 7, 1.
परिदक्खिण-प्रदक्षिणा IV, 6, 10.
परिदिंत-°ददत् III, 12, 8.
परिधरिय-°धृत V, 9, 3.
परिपालिय-°पालित II, 6, 6.
परिपाव-°प्राप् °उं VI, 3, 2.
परिपुच्छिअ-°पृष्ट II, 10, 9.
परिपुज्जिअ-°पूजित V, 5, 8.
परिपुण्ण-°पूर्ण II, 19, 9.
परिपेसिय-प्रेषित II, 11, 10.
परिप्पमाण-°प्रमाण I, 3, 2.
परिफुरिअ-°स्फुरित II, 19, 8.
परिभअ-°भव VI, 4, 5.
परिभम-°भ्रम् °इ II, 12, 1; °हिं IV, 5, 4; °मेइ I, 15, 1.
परिमलिअ-परिमृदित V, 10, 3; (Hem. IV, 126).
परिमुक्क-°मुक्त V, 15, 7.
परिमेल्ल-°मुञ्च् °इ IX; 4, 5; °ल्लिवि V, 7, 9. (Hem. IV, 91).
परियण-°जन VII, 11, 19.
परियरिअ-°चरित III, 3, 12.
परियाणिअ-°ज्ञात II, 2, 5.
परिलग्ग-°लग्न VIII, 11, 8.
परिवड-°पत् °डेइ IX, 9, 5
परिवडीय-°पतित V, 4, 7.
परिवाड्डिअ-°वर्धित V, 8, 7.
परिसमण-°शयन IX, 7, 1.
परिसरिअ-°सृत III, 18, 9.
परिसव-°स्रव् °इ IX, 11, 7.
परिसह-°शोभ् °इ IV, 14, 6. (राज् Hem. IV. 100.)
परिसोहिअ-°शोभित VIII, 11, 5.
परिहरिय-°हृत I, 2, 11.
परिहव-परिभव (पराभव) V, 18, 9.
परिहा-परिखा, I, 4, 1.
परिहणिय-परिधानिता VII, 12, 9.
परिहाण-परिधान III, 2, 3.
परिहाविय-परिधापित III, 9, 6.
पलय-प्रलय VII, 4, 2.
पलाव-प्रलाप VI, 3, 4.
पलंब-प्रलम्ब IX, 3, 3.

पलोअ–प्र+लोक् °इवि II, 3, 4.
पल्लाण–पल्याण VIII, 9, 2.
पल्लोवम–पल्योपम VIII, 17, 7.
पल्हत्थिअ–पर्यस्त IX, 15, 2. (पल्लत्थ Hem. II, 47).
पवज्जमाण–प्रव्रजत् I, 13, 1.
पवज्जिअ–प्रवादित II, 20. 2.
पवड्ढिअ–प्रवर्धित II, 9. 1.
पवणवेअ–पवनवेग, पु. VI, 11, 4.
पवण्ण–प्रपन्न IV, 2, 6.
पवयण–प्रवचन VI, 2, 7.
पवर–प्रवर VI, 8, 4.
पवरिसिअ–प्रवृष्ट I, 11, 8.
पवाह–प्रवाह X, 12, 9.
पविद्धि–प्रवृद्धि VIII, 6, 5.
पवुड्ढि प्रवृद्धि VIII, 2, 6.
पव्व–पर्वन् V, 4, 4.
पव्वअ–पर्वत IV, 4, 2.
पसण्ण–प्रसन्न II, 18, 3.
पसत्थ–प्रशस्त I, 9, 1.
पसर–प्र+सृ °इ I, 2, 6; °उ II, 4, 7; °रंत IV, 2, 2; °रिय I, 7, 9.
पसंस–प्रशंसा I, 1, 7.
पसाअ–प्रसाद II, 15, 7.
पसारिय–प्रसारित VII, 13, 8.
पसाहण–प्रसाधन I, 11, 10.
पसिद्ध–प्रसिद्ध II, 2, 1.
पह–पथ (पथिन्) I, 1, 4.
पहर–प्रहर VIII, 12, 2.
पहर–प्रहर or प्रहार X, 9, 4.
पहसिय–प्रहसित II, 11, 5.
पहाण–प्रधान I, 3, 1.
पहाव–प्रभाव II, 4, 8.
पहिट्ठ–प्रहृष्ट I, 12, 9
पहिराविय–परिधापित VII, 8, 6. (By वर्णव्यत्यय. H. पहराना).
पहिलार–प्रथम+तर III, 8, 11 (H. पहिला).
पहु–प्रभु I, 10, 6.
पहु–प्रभु IV, 10, 9.
पहूय–प्रभूत II, 2, 7.
पंकअ–पंकज I, 3, 6.
*पंगुर–प्रा+वृ °रेवि X, 17, 4 (Hem. I, 175. M. पांगुरणे, पांघरणें).
पंचवीस पञ्च+विंशत् V, 1, 9.
पंचुंबर–पञ्च+उदुम्बर V, 12, 2.
पंजलि–प्राञ्जलि VI, 5, 10.
पंजलियर–प्राञ्जलि+कर X, 4, 2.
पंडिय–पण्डित I, 2, 1.
पंडिय–पाण्ड्य, नरेश, VIII, 18, 5.
पंति–पंक्ति I, 3, 10.
पंथ–पान्थ VI, 12, 2.
पंथि–पथिक II, 2, 4.
पंथिय–पथिक I, 3, 9.
पाअ–पाद V, 18, 1.
पाड–पातय् °मि IV, 17, 2.
पाडल–पाटल (हंस) VII, 5, 5 (D. VI, 76).
पाडिअ–पातित III, 16, 6.
पाढाविअ–पाठित II, 9, 1.
पाण–प्राण III, 7, 2.
पाणाहार–पान+ आहार X, 16, 9.
पाणिअ–पानीय VIII, 9, 8.
पाणि–प्राणिन् I, 5, 5.
पाय–पाद I, 2, 1.
पायाग–प्रयाग, न. VI, 7, 7.
पायडिय–प्रकटित III, 7, 1.
पारद्धि–पापर्द्धि II, 16, 4.
पारंभिअ–प्रारब्ध III, 3, 7.
पारावइ–पारावत V, 17, 8.
पाराविय–पार+आपित I, 1, 4.
पाव–पाप I, 1, 1.
पाव–प्र+आप् °इ V, 10, 10; °उं I, 10, 2; °हि V, 11, 16; °हिं V, 5, 10; °वंति III, 15, 7 °वेवी II, 5, 4; °वेसइ II, 8, 3; °वेसहि V, 19, 5.

पाविअ-प्राप्त I, 12, 10.
पाविट्ठ-पापिष्ठ II, 13, 7.
पास-पार्श्व (तीर्थंकर) V, 2, 5.
पास-पाश VIII, 7, 10.
पास-पार्श्व II, 1, 6.
पिअ-प्रिय I, 16, 15.
पिउ-पितृ VI, 1, 8.
पिड-पिण्ड X, 8, 10,
पिय-पति V, 10, 5.
पिययम-प्रियतम VI, 5, 2.
पियर-पितृ VI, 6, 2.
पियसोअ-पितृ+शोक VI, 2, 3.
पियारी-प्रिया I, 3, 12.
*पिल्लु-लघुपक्षिन् VII, 5,5 (पिल्ह D. VI,46).
पिलि-पीलु (फलविशेष) IX, 21, 5.
पिसाअ-पिशाच III, 21, 4.
पिसुण-पिशुन III, 7, 9.
पिहाण-पिधान X, 15, 6.
पिहिय-पिहित X, 8, 1.
पिहुल-पृथुल I, 5, 9.
पिहुलत्तण-पृथुलत्व I, 16, 5.
पिंडय-पिण्डक IX, 11, 6.
पीडिय-पीडित I 10, 1.
पीणिअ-प्रीत I, 5, 2.
पीलण-पीडन IV, 10, 5.
पुकार-आह्वान शब्द II, 1, 9 (H. पुकार).
पुच्छिअ-पृष्ट I, 10, 3.
पुज्ज-पूजा VII, 12, 7.
पुज्ज-पूजय् °इ IV, 4, 6; °ज्जि X, 4, 5; °ज्जिवि II, 19, 9.
पुज्जिअ-पूजित IV, 7, 10.
पुट्ठसर-पुष्ट+स्वर III, 9, 9.
पुणु-पुनः I, 2, 3.
पुण्ण-पूर्ण I, 3, 11.
पुण्ण-पुण्य I, 14, 12.
पुण्णिम-पूर्णिमा X, 16, 8.
पुत्त-पुत्र II, 16, 1.
पुत्तय-पुत्रक II, 18, 8.
पुत्ति-पुत्री I, 15, 7.
पुत्तिया-पुत्रिका VIII, 4, 9.
पुप्फयंत-पुष्पदन्त, कविनाम I, 2, 9.
पुरउ-पुरः II, 8, 9.
पुरयण-पुरजन III, 13, 1.
पुरंधि-पुरंध्रि IX, 3, 6.
पुहइ-पृथ्वी III, 9, 4.
पुलअ-पुलक III, 4, 3.
पुव्व-पूर्व II, 2, 2.
पुव्वुत्त-पूर्वोक्त X, 4, 10.
पुंडरीय-पुण्डरीक X, 2, 4.
पूजिअ-पूजित IV, 6, 10.
पूदी-पर्वतविशेष V, 5, 3.
पूय-पूजय् °एइ IX, 13, 7.
पूय-पूय (pus) IX, 11, 5.
पूरिय-पूरित I, 17, 9.
पेइया-पेटिका I, 7, 2.
पेक्ख-प्र+ईक्ष् °हि I, 11, 9; °हुं IV, 3, 2; °क्खि III, 18, 3; °क्खिऊण VII, 10, 1.
पेक्खिय-प्रेक्षित VIII, 2, 1.
पेच्छ-प्र+ईक्ष् °इ V, 15, 1;
पेच्छंत-प्रेक्षमाण IV, 17, 6.
पेयवण-प्रेतवन X, 14, 3.
पेल्ल-प्रेरय् °ल्लिवि VII, 4, 5,
पेसण-प्रेषण III,16, 10.
पेसिय-प्रेषित III, 16, 8.
*पोट्ट उदर VII, 10, 7. (पोट्ट D. VI, 60)
पोट्ठिवंत-पुष्टि+मत् I, 12, 1.
पोथअ-पुस्तक X, 17, 6.
पोम-पद्म III, 14, 4. (Hem. I, 61).
पोमराय-पद्मराग X, 2, 5.
पोमावइ-पद्मावती, स्त्री II, 5, 3.
पोमिणि-पद्मिनी VII, 13, 1.

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फण-फणा IV, 9, 2.

फणि-फणिन् IX, 5, 8.
फणिदस्त्रा-नाग °, स्त्री. X, 6, 9.
फणिंद-फणीन्द्र II, 4, 8.
फणिवइ-°पति II, 1, 8.
फरहरंत-onomatop. III, 13, 5. (H फर्राना)
फलिह-स्फटिक IV, 12, 2.(Hem I, 186).
फंस-स्पर्श IX, 10, 5. (Hem IV, 182).
फाडण-स्फाटन IX, 8, 5 (पाटन acc. Hem. I, 198; 232).
फार-स्फार IV, 11, 5 (M फार)
*फारक्क-स्फारक (ध्वज). III, 13, 5. The tippaṇa on the word is खेडा which in M. means any coarse cloth).
*फिट्ट-स्फिट् (हिंसायाम्) °इ IX, 21, 2. (भ्रंश, acc. Hem. IV, 177).
फुक्कर-फूत् कृ °रिवि V, 17, 10.
फुट्ट-स्फुट् °हंति III, 15, 6.
फुडु-स्फुटम् II, 13, 9. (स्पष्टम् Hem. IV, 258).
फुर-स्फुर् °इ IX, 7, 3; °रंत IV, 10, 6.
फुरिअ-स्फुरित X, 2, 7.
फुलिंग-स्फुलिंग IV, 14, 2.
फेक्करंत-फे (फिक्की हरिसम्मि D, VI, 83) इति शब्दं कुर्वत् I, 17, 6.
फेड-स्फिट् (°हिंसायाम्) °हिं V, 5, 9; °डिवि X, 27, 9. °डिय V, 5, 7; °डेहुं IV, 13, 7.
फेंफरि-फलविशेष IX, 21, 5.
*फेर-चारण (taking on a round) VIII, 9, 3. (H फेरा).

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बउल-बकुल I, 14, 6.
बम्ह-ब्रह्मन् X, 8, 9.
बम्हण-ब्राह्मण X, 21, 4.
बरहिणि-बर्हिणी II, 15, 2.
बलएअ-बलदेव IX, 7, 9.
बलहद्द-बलभद्र IX, 5, 5.
बला-अबला VIII, 4, 6.
बलिअ-बलिन् V, 11, 11.
बहिणि-भगिनी II, 1, 13.
बंभचेर-ब्रह्मचर्य IX, 24, 6; (Hem. I, 59; II, 74).
बंभण-ब्राह्मण X, 6, 9.
बारह-द्वादश V, 10, 1; (Hem. I, 219; 262).
बाल-बाला I, 3, 8.
बालएअ-°देव, पु II, 2, 8.
बाहिरि-बहिः IV, 14, 5.
बाहुडि-बहिः I, 12, 10.
बुज्झ-बुध् °इ VI, 7, 6. °ज्झु II, 14 3.
बुज्झाविअ-बोधित VI, 7, 6.
*बुल्लाविय-उक्ता I, 15, 6; (बोल्ल-कथ् Hem. IV, 2).
बुहमंगलएव-बुध+मंगलदेव, पु. X, 28, 3.
बुहयण-बुधजन I, 1, 7.
बूढउ-वृद्धः IX, 5, 4 (H. बूढा).
*बोल-तुमुल II, 3, 1: (D. VI, 90)
*बोल्ल-कथय् °इ II, 5, 1; °ल्लिवि IV, 12, 6; °ल्लंत X, 21, 8; (Hem. IV, 2.)
बोहि-बोधि IX, 16, 9.
बोहित्थ-वहित्र (प्रवहण) VIII, 12, 3. (D. VI, 96).

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भअ-भूत III, 8, 10.
भअ-भय III, 12, 12.
भइय-भूता IV, 11, 3.
भउहावलि-भ्रू° I, 16, 12.
भग्ग-भग्न (Also used as a term of abuse) II, 1, 10.
भज्ज-भार्या VI, 12, 8.

भञ्ज–भञ्ज् °भंति III, 15, 4.
भट्ठ–भ्रष्ट II, 13, 7.
भड–भट III, 15, 11.
भडारअ–भट्टारक VI, 3, 3.
भडारा–भट्टारक III, 22, 2.
भडारिअ–भट्टारिका I, 11, 10.
भडावलेअ–भट+अवलेप (गर्व) III, 11, 7.
भणिय–भणित II, 1, 12.
भत्त–भक्त III, 14, 4.
भत्ति–भक्ति IV, 10, 1.
भद्द–भद्र IV, 17, 7.
भद्दवअ–भाद्रपद (मास) X, 26, 6.
भमण–भ्रमण X, 13, 3.
भमर–भ्रमर I, 16, 11.
भमाडइ–भ्रामयति X, 26, 22.
भमाडिअ–भ्रामित X, 10, 1.
भयवइ–भगवती VII, 14, 7.
भयवंत–भगवत् V, 6, 5.
भरह°–भरत I, 3, 3.
भरहेसर–भरतेश्वर IV, 4, 10.
भरिअ–भृत I, 2, 3.
भलुअ–भल्लुक I, 17, 7.
भवंतर–भवान्तर VIII, 20 2.
भवित्ति–भवित्री X, 26, 9.
भविय–भव्य I, 1, 4.
भवियण–भव्यजन IV, 10, 7.
भव्व–भव्य IV, 14, 7.
भाअ–भाव VI, 7, 6.
भाइय–भ्रातृ IV, 3, 10.
भामरि–भ्रमि X, 19, 2. (H. भांवर).
भाअ–भाव IX, 4, 6.
भाय–भ्रातृ III, 5, 2.
भायण–भाजन X, 2, 5.
भायर–भ्रातृ V, 2, 2.
भारह–भारत (क्षेत्र) V, 1, 5.
भारिय–बृहत् IV, 17, 5. (H. भारी).
भालयल–°तल I, 16, 13.
भाव–भा °इ I, 14, 9.
भावड्ड–भावाढ्य III, 8, 6.
भाविअ–भावित VI, 15, 11.
भाविज्ज–भावय् (कर्मणि) °इ VI, 3, 4.
भासिअ–भाषित VII, 6, 2.
भिंग–भृङ्ग VII, 13, 4.
*भिडिअ–आक्रान्त III, 15, 3 (H. M. G. भिडना to enter into a close combat).
भिंतर–अभ्यन्तर IX, 11, 9.
भिंद–भिद् °दिवि IV, 9, 5.
भीय–भीत III, 19, 1.
भयंकर–भीतिकर III, 14, 1.
भीसाणण–भीषण+आनन X, 14, 7.
भीसावण–भीषण X, 14, 1.
भुअ–भुज III, 16, 4.
भुअंग–भुजंग II, 20, 3.
भुक्खअ–बुभुक्षित VII, 1, 6 (H. भूखा).
भुक्खा–बुभुक्षा II, 16, 5 (H. भूख).
भुत्त–भुक्त V, 10, 5.
भुय–भुज II, 12, 10.
भुवलया–भुज+लता I, 16, 8.
भुवंगम–भुजङ्गम I, 1, 5.
भुंभुक्कइ–onomatop. IV, 14, 4.
भू–भ्रू IX, 6, 7.
भूयथाण–भूत+स्थान I, 17, 3.
भूवलअ–भू+वलय II, 18, 10.
भूवाल–भूपाल X, 29, 5.
भेय–भेद V, 11, 9.
भेसह–भेषज VI, 3, 7.
भोअ–भोग VI, 2, 2.
भोज्ज–भोज्य VI, 6, 2.
भोम–भूमि IX, 17, 7.
भोयण–भोजन V, 10, 2.
भोयधर–भोग+धरा (भूमि) III, 10, 10.

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मअ–मद III, 18, 11.

मइ–मति V, 17, 7.
मउड–मुकुट VI, 8, 5 (Hem. I, 107).
मउडग्ग–मुकुटाग्र VIII, 18, 13.
मउलिय–मुकुलित III, 4, 13 (Hem.I,107)
मक्कड–मर्कट IX, 13, 6.
मग्ग–मार्गय् °मि VII, 14, 6; °गि VII, 13, 10; °एवि X, 20, 6.
मग्ग–मार्ग I, 15, 3.
मग्गण–मार्गणा (tech. term of Jain philosophy) IX, 16 7.
मच्चलोअ–मर्त्यलोक IX, 4, 7.
मच्छ–मत्स्य VII, 9, 2.
मच्छर–मत्सर III, 17, 1.
मज्ज–मद्य X, 8, 3.
मज्जार–मार्जार III, 2, 7.
मज्जिय–मार्जित III, 19, 3.
मज्झ–मध्य II, 20, 8.
मज्झण्ण–मध्यान्ह IX, 20, 14.
मढ–मठ X, 18, 9.
मण–मनस् I, 1, 5.
मणमार–मन्मथ I, 1, 1.
मणवेय–मनोवेग, पु VI, 11, 4.
मणहर–मनोहर I, 16, 5.
मणिअ–मानित V, 13, 2.
मणुव–मनुज VI, 4, 2.
मणोज्ज–मनोज्ञ III, 6, 4.
मणोरह–मनोरथ II, 14, 12.
मणोहिराम–मनोभिराम II, 16, 3.
मण्णाणिज्ज–माननीय VI, 6, 3,
मण्णणीअ–माननीय VIII, 4, 2.
मण्णिअ–मानित II, 8, 11.
मत्थअ–मस्तक II, 1, 8.
मद्दअ–मार्दव IX, 1, 6.
मद्दल–मर्दल (वाद्यविशेष) II, 20, 2.
मयगल–मदगल (गज) II, 19, 9.
मयच्छि–मृगाक्षी VIII, 14, 6.
मयण–मदन I, 10, 1.
मयणयण–मृग+नयन III, 2, 10.
मयणावालि–मदनाँ स्त्री III, 5, 10.
मयरकेउ–मकरकेतु VII, 7, 1.
मयरहर–मकरगृह (समुद्र) I, 16, 6.
मयारि–मदारि V, 6, 6.
मयोवर–मृत+उदर I, 17, 6.
मर–मृ °इ VI, 7, 8; °उं I, 10, 10; °मि VI, 8, 10; °हुं V, 9, 5. °रिवि V, 10, 8; °रेहु I, 13, 3
मलिय–मृदित VIII, 18, 12 (Hem. IV, 126).
मसाण–श्मशान I, 17, 10.
महग्घ–महार्घ I, 16, 13.
महण–मथन V, 13, 10.
महणील–महानील पु. V, 2, 2.
महण्णव–महार्णव IX, 17, 4.
महरिसि–महर्षि X, 25, 10.
महल्ल–महत्+ल (स्वार्थे) III, 2, 9 (D. IV, 143).
महव्वय–महाव्रत IX, 15, 9.
महुसूयण–मधुसूदन पु. VI, 4, 9.
महंत–महत् II, 15, 8.
महायण–महाजन X, 9, 6.
महारअ–मम III, 19, 9 (H. हमारा by वर्ण व्यत्यय)
महिअ–महित (पूजित) V, 10, 1.
महियल–महीतल I, 3, 12.
महिल–महिला I, 3, 5.
महिसि–महिषी X, 2, 1.
महिहर–महीधर II, 1, 4.
महु–मधु IX, 4, 8.
महुयर–मधुकर X, 29, 10.
महुर–मधुर I, 2, 2.
महुराउरि–मथुरापुरी VI, 4, 8.
महेस–महेश II, 2, 7.
महोवहि–महोदधि I, 1, 4.
मंगलएव–°देव, पु. I, 2, 1.

मंजूस–मञ्जूषा V, 8. 8.
मंड-मण्ड् °एविणु III, 15, 11 (H मांडकर)
मंड-मर्द (हठ) II, 11, 1 (Pai. 487. बल टि.)
मंडअ–मण्डप VII, 7, 10.
मंडिअ–मण्डित III, 22, 8.
मंत–मन्त्र I, 1, 5.
मंति–मन्त्रिन् II, 12, 7.
मंदराअ–मन्दराग IV, 11, 7.
मंस–मांस–I, 17, 6.
माअ–मातृ III, 19, 7.
माणिक्क–माणिक्य VIII, 8, 10.
माणिणि–मानिनी I, 10, 1.
माणिय–मानित VIII, 8, 4.
माणिवि–मानवी VI, 14, 1.
माणुण्णइ–मान+उन्नति VI, 5, 5.
माणुस–मानुष I, 17, 9.
माम–मातुल II, 10, 10 (H. मामा).
माय–मातृ III, 9, 1.
माय-माया IX, 24, 2.
मायंग-मातङ्ग II, 21, 5.
मार-मार (मदन) II, 20, 8.
माल–माला III, 2, 6.
मालिअ–मालिन् II, 5, 4.
माहप्प-माहात्म्य I, 4, 9.
माहव–माधव, पु. VI, 4, 9.
मि-अपि V, 7, 4.
मिउ-मृदु V, 18, 1.
मिच्छअ–मिथ्यात्व IX, 21, 2.
मिच्छत्त-मिथ्यात्व IX, 12, 3.
मित्त–मित्र II, 8, 10.
मिलाविय–मेलापित II, 20, 1.
मिलिय-मिलित IV 8, 8.
मीण–मीन IV, 7, 4.
मीसिय-मिश्रित I, 12, 6.
मुअ–मुक्त III, 12, 12.
मुअ-मृ °इ IX, 3, 12.
मुअ-मुच °इ IX, 5, 8; °हि IV, 16, 7; °अंति I, 3 9; °इवि VII, 1, 6.
मुअ-मृत III, 21, 3.
मुइय-मृता X, 22, 10.
मुक्क-मुक्त III, 17, 1.
मुच्छ-मूर्च्छा III, 17, 7.
मुज्झ-मुह्° हि III, 21, 5.
मुण-मुण् (प्रतिज्ञाने) °इ VII, 14, 3; °हिं II, 13, 8 °णिवि III, 5, 2.
मुणाल–मृणाल VII, 2, 8.
मुणिअ–मुनित (मत) III, 5, 1.
मुणिंद-मुनीन्द्र II, 4, 8.
मुणीसर–मुनीश्वर II, 5, 1.
मुत्ताहल–मुक्ताफल III, 3, 4.
मुद्ध-मुग्ध III, 2, 3.
मुय–मृत VI, 5, 6.
मुरय–मुरज (वाद्यविशेष) II, 9, 8.
*मुसुमूर-भञ्ज् °मि IV, 17, 3. (Hem. IV, 106)
मुह–मुख I, 16, 14.
मुहल–मुखर X, 17, 9.
मुहवड–मुख+पट III, 8, 7
मेइणि–मेदिनी I, 3, 10.
मेंठ-मेंठ (हस्तिपक) IV, 2, 7
°मेत्त–मात्र III, 11, 1.
मेत्ति–मैत्री IX, 6, 8.
*मेर–मर्यादा IX, 24, 6 (D. VI, 113).
मेरअ–मम VI, 11, 6 (H. मेरा)
*मेल °ल्ल-मुच् °इ II, 19, 1. (Hem. IV, 91). °ल्लंत III, 14, 3 ; ल्लिवि II, 19, 2.
मेह°–मेघ° I, 12, 7.
मेहल–मेखला VII, 13, 5.
मोकल–मुच् °लेइ I, 12, 7; °ल्लि X, 23, 6; °लेवि X, 2, 1.
मोकलअ–मुक्त IV, 17, 10.
मोडण-मोटन (भञ्जन) III, 7, 7.
मोणवअ-मौन+व्रत VI, 3, 9.

मोत्तिय-मौक्तिक VII, 7, 10.
मोर-मयूर II, 15, 5.
मोरुल्ल-मयूर+उल्ल (स्वार्थे) II, 15, 10.
मोल्ल-मूल्य II, 17, 3.
मोहिय मोहित III, 17, 7.

य

य-च I, 15, 3.

र

रअ-रत II, 19, 6.
रअ-रत V, 7, 3.
रइ-रति II, 19, 3.
रइवि-रचयित्वा VIII, 12, 7.
रइविब्भम-रतिविभ्रमा, स्त्री, VI, 12, 10.
रइवेय-रतिवेगा, स्त्री VII, 7, 5.
रउद्द-रौद्र III, 18, 5.
रक्ख-रक्ष् °हुं V, 18, 2.
रक्ख-रक्षस् II, 11, 2.
रक्खवाल-रक्षापाल I, 15, 3.
रक्खस-रक्षस् I, 17, 6.
रक्खसि-राक्षसी II, 11, 1.
रक्खिय-रक्षित I, 3, 8.
रज्ज-राज्य I, 13, 4
रज्जुय-रज्जु+क IX, 15, 1.
रणझणंति-onomatop. IX, 2. 4.
रणरणअ-रणरणक (चिन्ता) III, 6, 11; (H. रुकना).
रणंत-रणत् III, 3, 5.
रण्ण-अरण्य VII, 1, 11; (Hem I, 66.)
रत्त-रक्त I, 17, 6.
रत्तत्तण-रक्त+त्व I, 16, 10.
रत्तंदण-रक्त+चन्दन VII, 12, 6.
रत्तंबर-रक्त+अम्बर X, 9, 5.
रत्ति-रात्रि X, 11, 9.
रत्तिय-रक्ता II, 2, 9.
रत्तुप्पल-रक्त+उत्पल I, 4, 8.
रम्म-रम्य IV, 4, 2.
रम्ममाण-रममाण II, 2, 10.
रय-रजस् III, 12, 3.
रयअ-रचित VIII, 7, 6.
रयण-रत्न I, 2, 2.
रयणमअ-रत्न+मय IV, 17, 9.
रयणलेह-रत्नलेखा, स्त्री, VIII, 10, 5.
रयणायर-रत्नाकर I, 3, 4.
रयणावलि-रत्नावली, स्त्री, VII, 16, 4.
रयणि-रजनि IX, 7, 1.
रल्हा-पु. X, 29, 13.
रवण्ण-रम्य I, 3, 5.
रसाल-रस+आल (मत्वर्थे) III, 8, 5.
रह-रथ I, 5, 1.
रहणेउर-रथनूपुर, न. V, 2, 1.
रहस-रभस III, 2, 2.
रहिय-रहित I, 1, 6.
रंगमाण-रंगत् (रगि-गतौ) VII, 9, 7. (H. रेंगना to crawl or go slowly)
रंजिय-रक्त III, 3, 1.
राअ°य-राजन् I, 13, 8.
राअ°य-राग I, 17, 2.
राउल-राज+कुल III, 3, 2.
राण-राजन् I, 13, 6.
राणिय-राज्ञी I, 13, 2.
रायउत्त-राजपुत्र VII, 1, 9.
रायहंस-राजहंस I, 1, 7.
रासहि-रासभी IV, 2, 7.
राहव-राघव VII, 3, 1.
राहुल-पु. X, 29, 13.
रिण-ऋण II, 18, 2.
रिद्धि-ऋद्धि VI, 4, 11.
रिसि-ऋषि VI, 12, 5.
रिसिंद-ऋषीन्द्र VI, 1, 9.

रिंगिर–रंग्+इर (ताच्छील्ये) I, 17, 9 (रिंगइ प्रविशति गच्छति वा Hem. IV, 259; रिंगिंयं भ्रमणं D. VII, 203).
रुक्ख–वृक्ष I, 13, 7 (Hem II, 127).
रुच्च–रुच् °इ VI, 14, 10.
रुट्ठ–रुष्ट II, 15, 8.
रुव–रुद् °इ IX, 4, 4; °रंत V, 15, 7.
रुहिर–रुधिर III, 15, 8.
रुंजंति–रुवन्ति IV, 5, 2 (Hem. IV, 57).
रुंभिय–रुद्ध IV, 10, 6 (Hem. IV, 245).
रूअ°व–रूप I, 10, 8.
रूस–रुष् °मि IV, 17, 2; °हि III, 12, 10; °सेवि II, 4, 2.
रेह–रेखा VII, 16, 2.
*रेह–राज् °इ I, 3, 10 (Hem. IV, 100)
रोमंच–रोमाञ्च III, 14, 7.
रोय–रोग IV, 13, 3.
*रोल–कलरव II, 3, 1; VII, 13, 5; (D. VII, 15).
रोव–रुद् °इ V, 16, 1; °हि II, 1, 13; °वंत V, 19, 2.
रोस–रोष III, 18, 2.
रोसिय–रुष्ट, I, 17, 1.

ल

ल–ला (ग्रह्) °इ II, 6, 5; °एविणु II, 1, 9.
लइ–Interjection I, 11, 10; I, 15, 7; III, 10, 2 (H. ले).
लइय–लात (गृहीत) II, 6, 10.
लउड–लकुट X, 19, 9.
लक्ख–लक्ष I, 17, 7.
लक्खण–लक्षण I, 17, 11.
लक्खारस–लाक्षा° III, 2, 4.
लक्खिअ °य–लक्षित VIII, 2, 1.
लग्ग–लग्न I, 16, 13.
लग्गि–लग्ने (अर्थे) I, 13, 3. (H लिये)
लच्छि–लक्ष्मी VI, 2, 1.
लज्ज–लज्जा V, 16, 8.
लट्ठि–यष्टि I, 16, 12. (Hem. I, 247)
*लडह–रम्य I, 1, 6; II, 14, 1. (also विदग्ध; D VII, 17).
लहु–(तत्सम) II, 7, 1.
लद्ध–लब्ध V, 17, 2.
लय–लता I, 14, 6.
लयअ–लात (गृहीत) VI, 6, 7.
लयण–लयन (गुहामंदिर) IV, 4, 3.
ललंति–(लल विलासे) VIII, 18, 10.
ललिअ–ललित I, 2, 2.
*लल्लि–सस्पृहं न्यूनं च (D. VII, 26) VIII, 7, 8.
लव–लप् °इ III, 11, 10.
लवणण्णव–लवणार्णव I, 3, 2.
लविय–लपित VII, 11, 17.
लब्भ–लभ् (कर्मणि) °इ II, 13, 1.
लह–लभ °इ II, 17, 8.
लहरि–(तत्सम) VIII, 12, 8.
लहु–लघु II, 8, 1.
लंकसर–लंकेश्वर IV, 11, 1.
लंछिअ–लाञ्छित I, 3, 1.
लंपड–लम्पट VIII, 15, 5.
लंभ–लाभ III, 3, 1.
लायण्ण–लावण्य II, 12, 2.
लित्त–लिप्त I, 5, 8.
लिह–लिख् °हंति IX, 1, 6.
लिहाविय–लिखापितं III, 7, 5.
लिहिय–लिखित I, 16, 7.
लिंत–लात् (गृण्हत्) IX, 5, 8.
लीण–लीन IV, 10, 8.
लील–लीला II, 12, 10.
लीलावइ–°ती, स्त्री VI, 13, 3.
लुद्ध–लुब्ध I, 14, 8.
लुलाविय–लोलयित II, 20, 4.

***लूरिय**–लून VII, 10, 8 (छिन्न, Hem. IV, 124).
लेस–लेश IX, 20, 21.
लोअ–लोक II, 12, 6.
लोट्टण–लोटन II, 9, 6.
लोयचार–लोकचार III, 8, 11.
लोयण–लोचन II, 1, 6.
लोयाणुवेक्ख–लोक+अनुप्रेक्षा IX, 15, 9.
लोलिर–लुल्+इर (ताच्छील्ये) I, 17, 8.
लोह–लोभ II, 9, 10.
लोहिअ–लोहित (रक्त) I, 17, 5.
***ल्हिक्क**–नि+ली °क्कि II, 15, 4; V, 15, 9; (Hem. IV, 55. H. लुकना to hide).

व

वअ–व्रत II, 6, 10.
वइयर–व्यतिकर (वृत्तान्त) II, 15, 7.
वइर–वैर VI, 4, 4.
वइराय–वैराग्य X, 28, 2.
वइरि–वैरिन् II, 19, 4.
वइवस–वैवस्वत (यम) VII, 9.
वइसर–वि+श्रि °इ IX, 7, 3.
वइसारिय–प्रवेशित II, 21, 10.
वइसाह–वैशाख III, 19, 2. (An attitude in shooting).
वग–बक V, 10, 9.
वग्ग–वल्ग् °ग्गंति III, 15, 5.
वग्ग–वर्ग X, 16, 1.
वग्घि–व्याघ्री X, 20, 10.
वच्च–व्रज् °इ II, 21, 6; (Hem. IV, 225)
वच्छराअ–वत्सराज, पु. VI, 1, 4.
वच्छल–वत्सल III, 6, 8.
वच्छायण–वात्सायन (कामसूत्रकर्ता) II, 9, 3.
वच्छावयंस–वत्स+अवतंस VI, 1, 3.
वज्ज–वाद्य III, 15, 2.
वज्ज–वादय् (कर्मणि) °इ II, 10, 10.
वज्ज–वज्र IX, 19, 4.
वज्जण–वर्जन V, 12, 2.
***वज्जर**–कथय् °इ IX, 12, 4. (Hem. IV, 2).
वट्ट–वृत् °इ I, 10, 10.
वड–वट IX, 21, 4.
°वडण–पतन IV, 14, 2.
वडुय–वटुक VII, 3, 9.
वड्ड–महत् (वृद्ध) X, 3, 5. (D. VII, 29. H. बड़ा).
वड्ढ–वृध् °इ II, 7, 4.
वड्ढ–वृद्ध X, 3, 5.
वड्ढिअ–वर्धित III, 13, 10.
वणणिह–व्रण+निभ IX, 11, 5.
वणवाल–वनपाल I, 14, 5.
वणसिरि–वनश्री I, 14, 8.
वणि–वणिक् II, 10, 5.
वण्ण–वर्ण I, 4, 5.
वण्ण–वर्णय् °मि I, 16, 8; °हुं VII, 16, 1.
वत्त–वृत्त I, 6, 6.
वत्थ–वस्त्र III, 9, 6.
वद्धावण–वर्धापन III, 22, 6 (congratulation).
***वमाल**–तुमुल III, 3, 5. (D. VI, 90).
वम्मय–वर्म+क VII, 10, 8.
वम्मह–मन्मथ I, 14, 9 (Hem. I, 242; II, 61.)
वय–व्रत III, 20, 9.
वयण–वदन I, 3, 6.
वयण–वचन I, 15, 8.
वयणुच्छव–वचनोत्सव VII, 4, 1.
वयणुल्ल–वचन+उल्ल (स्वार्थे) VIII, 13, 9.
वयर–वैर VI, 4, 3.
वयवंत–व्रत+वत् IX, 22, 1.
वयहल–व्रत+फल X, 27, 10.
वराइय–वराकी VII, 11, 15.

वराय–वराक II, 11, 2.
वरायअ–वृत VII, 11, 10.
वरि–वरम् VI, 5, 6.
वरिसण–वर्षण X, 29, 9.
वरिसंत–वर्षत् I, 10, 8.
वरिसाउल–वर्षाकुल IX, 14, 3.
वलिअ–वलित (परावृत) V, 17, 9.
वलित्तअ–वलि+त्रय I, 9, 6.
वल्लह–वल्लभ V, 3, 10.
ववहर–व्यवह °इ II, 18, 10.
ववहार–व्यवहार X, 29, 7.
वस–वसा IX, 11, 8.
वसण–व्यसन IX, 21, 9.
वसिअ–उषित X, 18, 9.
वसियरण–वशीकरण II, 9, 4.
वहु–वधु X, 14, 11.
वंकुड–वक्र I, 2, 4. (Var. IV, 15; Hem. IV, 418 ex.)
वंकुडिय–वक्रित III, 13, 6.
वंचण–वञ्चना IX, 13, 4.
वंछिअ–वाञ्छित I, 2, 11.
वंदण–वन्दन V, 4, 4.
वंदणहत्ति–वन्दन+भक्ति V, 8, 1.
वंदणिज्ज–वन्दनीय IV, 8, 1.
वंदीयण–बन्दीजन III, 13, 3.
वंस–वंश III, 4, 1.
वाअ–वाक् II, 6, 1.
वाइअ–वादिक II, 11, 6.
वाइऊण–वादयित्वा I, 12, 2.
वाइय–वाचित I, 7, 7.
वाइय–वादित III, 8, 5.
वाउ–वायु I, 12, 6.
वाउल–व्याकुल IX, 3, 8. (H. बावला).
वाउवेअ–वायुवेग, पु. V, 1, 3.
वाएसरि–वागीश्वरी I, 2, 9.
वाडअ–वाटक VIII, 8, 3 (H. बाड़ा)
वाणि–वाणी V, 6, 3.
वामिअ–वल्मीक VI, 4, 5; (H. बामी)
वाय–वाक् V, 6, 2.
वाय–वात IV, 9, 7.
वायअ–वात+क I 17, 8.
वायरण–व्याकरण I, 2, 5.
वायवल–वात+वलय IX, 15, 6.
वायाहय–वात+आहत III, 6, 6.
वार–द्वार III, 2, 2.
वारिय–वारित I, 1, 8.
वावर–व्यापृ °रंति III, 17, 4. °रेइ IX, 13, 2.
वावल–व्यापृत VII, 1, 12. (Hem. I, 206; D. VII, 54 com. H. बावला).
वावीस–द्वाविंशत् V, 10, 3.
*वासी–कर्दम इति टिप्पणम् S. कुठार J. X, 27, 6.
वाह–बाष्प VI, 1, 12.
वाहि–ऊढ्वा I, 13, 6.
वाहि–व्याधि IX, 5, 4.
वि–अपि I, 7, 5.
वि–द्वि III, 8, 7.
विइण्ण–वितीर्ण VIII, 13, 6.
विउल–विपुल VI, 16, 7.
विउसग्ग–व्युत्सर्ग X, 26, 18 (Hem. II, 174).
विओअ–वियोग VI, 1, 11.
विगय–विगत V, 17, 3.
विग्गह–विग्रह VII, 7, 1.
विचित्त–विचित्र I, 14, 4.
*विच्छोय–विक्षोभ (विरह) X, 1, 4. (विच्छोह D. VII, 62).
विजयड्ढ–विजयार्ध, प. II, 2, 1.
विजवाल–विजयपाल, पु. X, 29, 2.
विज्ज–विद्या II, 4, 2.
विज्जाणाह–विद्यानाथ II, 6, 1.
विज्जाणियर–विद्या+निकर II, 2, 6.
विज्जावंत–विद्यावत् II, 13, 1.
विज्जाहर–विद्याधर V, 18, 6.
विज्जाहिअ–विद्याधिप II, 11, 4.

विज्जिज्जमाण-वीज्यमान III, 1, 5.
विज्जु-विद्युत् VIII, 17, 11.
विज्जुप्पह-विद्युत्प्रभा, न. II, 2, 5; °भ, पु. II, 2, 6.
विज्जुलवंत-विद्युत्+मत् V, 7, 6.
विट्ठि-वृष्टि IV, 9, 6.
विट्ठु-विष्णु VII, 7, 3.
विडअ-विटप II, 7, 9.
विडवि-विटपिन् IX, 19, 5.
विडंबिअ-विडंबित II, 9, 10,
विणअ-विनय I, 2, 10.
विणडिय-वि+वाञ्चित I, 6, 3. (see णडिय).
विणामिय-वि+नामित VI, 6, 1.
विणास-विनाश I, 1, 1.
विणासयर-विनाशकर IX, 18, 9.
विणिग्गअ-विनिर्गत II, 20, 3.
विणिम्मिअ-विनिर्मित II, 2, 3.
विणीअ-विनीत VIII, 4, 2.
विणीसरीय-विनिःसृता IV, 15, 1.
विणु-विना III, 11, 1.
विण्णडिअ-(see विणडिय) II, 16, 5.
विण्णि-द्वि II, 12, 1 (Hem. III, 120).
विण्हु-विष्णु VII, 9, 3 (Hem. II, 75).
वित्त-वित्त II, 12, 8.
वित्त-वृत्त VII, 4, 10.
वित्ति-वृत्ति III, 2, 5.
वित्थड-विस्तर (विस्तीर्ण) VIII, 2, 4,
वित्थरिअ-विस्तृत VII, 5, 11.
वित्थारिय-विस्तारित VI, 1, 9.
वित्थिण्ण-विस्तीर्ण I, 3, 3.
विद्दमण-वि+दमन IX, 18, 5.
विद्दाणिय-विदीर्ण I, 10, 3.
विद्दावण-विद्रावण II, 19, 4.
विपाअ-विपाक X, 12, 8.
विप्प-विप्र II, 10, 4.
विप्फार-वि+स्फार् °रेवि X, 8, 2.
विप्फुरंत-वि+स्फुरत् I, 3, 3.
विप्फुरिअ-वि+स्फुरित III, 16, 9.
विबुह-विबुध X, 28, 6.
विब्भम-विभ्रम IX, 11, 2.
विभत्ति-विभक्ति X, 14, 4.
वियक्खण-विचक्षण VII, 11, 12.
वियप्पिअ-विकल्पित I, 14, 12.
वियरंत-विचरत् II, 19, 4.
वियसिय-विकसित IV, 7, 6.
वियंभिअ-विजृम्भित I, 14, 10.
वियाण-वि+ज्ञा °णेवि VIII, 15, 10.
वियार-विचार (वृत्तान्त) III, 5, 5.
वियार-विचार V, 6, 7.
वियार-वि+दार् °रिवि IV, 5, 1.
वियाल-विकाल (अन्त) II, 8, 5.
विरइ-विरति IX, 6, 4
विरइय-विरचित II, 9, 3.
विरत्त-विरक्त VI, 9, 5.
विरम-विराम IX, 22, 9
विरहग्गि-विरह+अग्नि III, 7, 2.
विराअ-विराग IV, 12, 8.
विरेइअ-विरेचित II, 20, 9.
विलक्खी-विलक्षी VI, 12, 6.
विलय-(तत्सम) I, 1, 2.
विलित्त-विलिप्त II, 7, 7.
विवज्जिअ-विवर्जित IX, 10, 10.
विवणम्मण-विवर्ण+मनाः VI, 12, 1.
विवरीअ-विपरीत II, 13, 3.
विवरीसर-वि+परि+सृ °इ V, 7, 6.
विविह-विविध IV, 7, 6.
विसज्ज-वि+सृज् °इ IX, 23, 8.
विसज्जिअ-विसर्जित VII, 8, 7.
विसण्ण-विषण्ण II, 3, 4.
विसमिय-विषमित X, 14, 4.
विसय-विषय IX, 18, 1.
विसयासत्त-विषयासक्त IX, 4, 10.
विसहर-विषधर V, 18, 2.

विसाअ–विषाद V, 19, 2.
विसाल–विशाल II, 5, 7.
विसिट्ठ–विशिष्ट I, 15, 10.
विसुत्त–वि+सुप्त VIII, 4, 8
विसुद्ध–विशुद्ध I, 14, 8.
विहड–वि+घट् °इ III, 8, 10.
***विहडप्फड**–विह्वल III, 2, 2; VIII, 15, 9. (Hem. II, 174).
विहरंत–विहरत् X, 24, 10.
***विहलंघल**–विह्वल III, 2, 8; III, 6, 5; VI, I, 12; X, 8, 3.
विहंज–वि+भञ्ज् °जेवि, VIII, 17, 4.
विहा–वि+भा °इ I, 16, 12.
विहाण–विधान VIII, 17, 8.
विहि–विधि I, 2, 2.
विहिअ–विहित I, 16, 5.
विहुण–वि+धु °इ X, 7, 4.
विहुर–विधुर II, 13, 3.
विंज्झ–विन्ध्य, प. I, 12, 8; II, 2, 11.
विंभिअ–विस्मित III, 4, 12. (Hem II, 74).
वीयअ–द्वितीय IX, 22, 5.
वीयराअ–वीतराग IV, 5, 8.
वीयवंत–वीर्यवत् VII, 12, 8.
वीसम–वि+श्रम् °इ I, 14, 3; °हिं II, 10, 9.
वीसामिअ–विश्रमित VI, 9, 3.
वीसर–वि+स्मृ °इ IX, 4, 5.
वीसरिअ–विस्मृत II, 1, 3.
वीहिय–वीक्षित I, 13, 2.
वीहिय–विभीत X, 7, 8.
वुकरंति–वुक् इति शब्दं+कुर्वन्ति IV, 5, 3.
वुच्चइ–उच्यते VIII, 6, 3.
वूढमाण–वि+उह्यमान X, 13, 2.
वुत्त–उक्त I, 13, 2.
वे–द्वि II, 11, 9.
वेअ–वेग V, 11, 5.
वेइ–वेदि VII, 7, 11.
वेगवइ–वेगवती, स्त्री, VI, 14, 4.
वेढिअ, °य–वेष्टित I, 3, 2.
वेय–वेद II, 9, 5.
वेयड्ढ–वैतर्य or वैताढ्य, प VI, 11, 4; X, 1, 7.
वेयमइ–वेगवती स्त्री. VI, 16, 3.
वेल–वेला IX, 23, 6.
***वेल्लहल**–कोमल, विलासिन् VII, 2, 8 (D. VII, 96, वेल्ल-रम् Hem. IV, 168)
***वेल्लंत**–व्याकुलीभवत् V, 11, 14. (Hem. वेल्ल-रम् IV, 168, does not suit here. H. वेलना to roll in pain)
वेल्लि–वेला VIII, 7, 8. (Hem. I, 58).
वेवाहिय–विवाहित VI, 16, 3.
वेविर–वेप्+इर (शीले) V, 12, 3; X, 13, 13.
वेस–वेश्या VIII, 13, 3.
वेस–वेष IX, 3, 8.
व्व–°वत् (इव) I, 3, 4. (Hem. II, 150).

स

स–स्व VIII, 19, 5.
सअ–शत VIII, 3, 2.
सइ–सती I, 14, 1.
सइं–स्वयम् II, 5, 9.
सउण–शकुन I, 8, 9.
सउण्ण–सपुण्य VIII, 2, 4 (उन्नत, टि.)
सउण्ह–स+उष्ण III, 4, 11.
सकंठी– (तत्सम) X, 21, 3.
सकित्तण–स्वकीर्तन X, 28, 10.
सक्क–शक्त IX, 6, 7.
सक्क–शक् °इ VII, 16, 1; °हि III, 7, 1; °हिं VI, 4, 5.
सक्कर–शर्करा II, 7, 1.
सक्किय–शक्त IX, 8, 3.
सगोउर–स+गोपुर I, 10, 9.
सग्ग–स्वर्ग X, 22, 6.

सग्गमअ–सद्+गमक IX, 19, 11.
सग्गिणी–सर्गिणी or स्वर्गिणी III, 14, 8; VIII, 2, 8.
सचेयण–स+चेतन VI, 15, 3.
सच्च–सत्य VII, 14, 7.
सच्चलच्छीपुर–सत्यलक्ष्मी° VII, 5, 2.
सच्छ–स्वच्छ VII, 10, 9.
सज्जय–सज्जा VIII, 5, 5.
सज्जिय–सज्जित III, 14, 2.
सज्झाअ–स्वाध्याय IX, 20, 7.
सट्ठि–षष्टि IV, 17, 7.
सणराल–स+नालीक (?) IV, 13, 9.
सणाह–सनाथ II, 14, 6.
सणिद्ध–स्निग्ध VIII, 14, 7.
सणेउर–स+नूपुर VII, 13, 5. (Var I, 26).
सणेह–सस्नेह II, 17, 6.
सण्णज्झ–सम्+नह् °इ III, 12, 1.
सण्णय–सन्नत IV, 10, 1.
सण्णाण–सद्ज्ञान VI, 10, 1.
सण्णास–सन्यास V, 12, 9.
सण्णाह–सन्नाह III, 14, 7.
सण्णिह–सन्निभ IX, 10, 4.
सण्ह–सूक्ष्म X, 17, 2. (Hem. I, 118)
सत्त–सप्त III, 8, 8.
सत्तम–सप्तम X, 16, 4.
सत्ति–शक्ति II, 9, 5.
सत्थ–शास्त्र VIII, 8, 4.
सद्द–शब्द III, 18, 5.
सद्दह–श्रद्धा IX, 21, 3.
सद्दंत–शब्दं कुर्वन् II, 11, 5.
सद्दंसण–सम्यक्+दर्शन X, 25, 7.
सपोत्थय–स+पुस्तक VII, 13, 4.
सप्प–सर्प IV, 9, 2.
सब्भाव–सद्भाव X, 9, 1.
समक्ख–समक्ष II, 12, 5.
समग्ग–समग्र II, 20, 6.
समग्गाल–समग्र+ल II, 7, 7; VII, 16, 10.
समच्चिय–समर्चित VIII, 9, 11.
समणियर–सन्निकट II, 6, 7.
समणिरया–शम+निरता II, 6, 8.
समत्त–सम्यक्त्व IX. 13, 1.
समत्थ–समर्थ IV, 17, 1.
समप्पिअ–समर्पित II. 15, 8.
समरीण–श्रान्त VIII, 9, 7.
समलहीय–संवाहित (लेपित) VII, 12, 6.
समागय–°गत VII, 13, 1.
समाणिया–°निका VIII, 5, 12.
समायअ–°गत IV, 6, 4.
समायर–°चर् °इ V, 10, 9.
समाव–सम्+आप् °इ IX, 14, 11.
समासिय–°सित IX, 22, 2.
समाहिगुत्त–समाधिगुप्त, पु. II, 6, 9.
समिच्छिअ–समिट I, 1, 12.
समिद्ध–समृद्ध II, 2, 5.
समीउ–समीपम् X, 4, 1.
समुज्जल–समुज्वल IV, 17, 9.
समुट्ठिअ–समुत्थित II, 7, 9.
समुण्णइ–समुन्नति II, 20, 6.
समुद्द–समुद्र I, 2, 8.
*समुब्भिडिय–सम्+आक्रान्त VIII, 15, 10 (see भिडिअ)
समुह–सन्मुख V. 17, 10.
समोडिअ–सम्+मोटित (मुट आक्षेपमर्दनबन्धनेषु) VIII, 7, 10.
सम्मइ सन्मति, पु. II, 8, 4.
सम्मत्त–सम्यक्त्व V, 4, 3.
सम्माणिअ–सन्मानित II, 10, 8.
सम्मुह–सन्मुख II, 5, 1.
सय–शत I, 1, 9.
सय–स्व or शत VI, 8, 8.
सयण–स्वजन IX, 6, 8.
सयमेव–स्वयमेव II, 13, 2.
सयल–सकल I, 14, 6.
सयंभु–स्वयम्भू, पु. I, 2, 9.

सया-सदा X, 15, 9.
सयाण-सज्ञान II, 5, 9 (H. सयाना, M. शहाणा).
सर-सरस् I, 14, 1.
सर-शर III, 12, 12.
सर-स्वर I, 14, 8.
सर-स्मृ °हि II, 10, 2.
सर-सृ °इ II, 21, 6; °उं VII, 11, 15,
सर-स्मर °मि I, 1, 2.
सरण-शरण IV, 5, 10.
सरमंजूस-स्मरमंजूषा, श्री VI, 14, 5.
सरय-शरद् II, 17, 4.
सररुह सरोरुह X, 3, 1.
सरलिम-सरलिमन् I, 16, 7.
सरवर-सरोवर I, 1, 7.
सराय सराग IV, 16, 2.
सरासइ-सरस्वती I, 2, 1.
सरिय-सृत I, 16, 1.
सरिस-सदृश III, 22, 1.
सरीर-शरीर I, 16, 2
सरूव-स्वरूप I, 11, 7.
सरोय-सरोज I, 3, 10.
सरोस-स+रोष II, 3, 3.
सलक्खण-सलक्षण III, 4, 10.
*सलवल-onomatop °लंत IX, 23, 10; X, 23, 10; °लंति I, 4, 4; °लिअ III, 18, 8; V, 10, 3; °लेइ IV, 15, 5.
सलह-श्लाघा VI, 15, 1.
सलहिज्जमान-श्लाघ्यमान III, 1, 9. (Hem. IV. 88).
सलेहण-सल्लेखन (Jain form of terminating life by abstention from food) VI, 6, 8; IX, 23, 8.
सलोणअ-स+लावण्य X, 1, 3.
सल्ल-शल्य IX, 12, 2.
सल्लिय-शल्यित X, 7, 3.
सवण-श्रवण (कर्ण) I, 2, 2; V, 15, 8.
सवण-शकुनि VII, 5, 10.
सवण-शकुन VII, 2, 3.
सवहणाइं-शपथ+आदि III, 8, 9 (Var. II, 15, 27).
सविवाय-सविपाक IX, 14, 1.
सव्व-सर्व II 6, 3.
सव्वत्थ-सर्वार्थ X, 27, 10.
सव्वंग-सर्वाङ्ग II, 6, 3.
सव्वायर-सर्वादर IX, 20, 9.
ससहर-शशधर II, 7, 4.
ससि-शशिन् I, 16, 1.
ससुर-श्वशुर II, 10, 7.
*सह-राज् °इ I, 16, 13 (Hem. IV, 100).
सहजाय-सह+जात VI, 2, 6.
सहयर-सहचर II, 13, 10.
सहल-सफल III, 9, 5.
सहस-सहस्र I, 3, 2.
सहसत्ति-सहसा III, 16, 5.
सहाअ°-स्वभाव I, 15, 2.
सहाअ-सहाय V, 18, 7.
सहास-सहस्र IV, 4, 3.
सहिअ-सहित VII, 7, 3.
सहिय-सखिन् III, 6, 1.
सहुं-सह I, 10, 9.
सहोयर-सहोदर V, 7, 8.
संक-शंक् °इ X, 7, 6; °हु II, 21, 6.
संकर-शंकर IX, 17, 10.
संकाइय-शंकादिक IX, 21, 3.
संकिअ-शंकित V, 15, 3.
संखेव-संक्षेप III, 7, 3.
संगहिअ-संगृहीत V, 10, 1.
संगाम-संग्राम III, 14, 8.
संघड-संघट् °डेइ X, 16, 7.
संघाअ-संघात IX, 12, 1.
*संचडिअ-सम्+आरूढ VII, 14, 10 (Hem. IV, 206, H. चढना)

संचलिअ-संचलित III, 1, 5.
संछायअ-सं+छादित I, 11, 8.
संजणिय-संजनित II, 14, 12.
संजम-संयम I, 1, 7.
संजलिय-संज्वलित II, 14, 7.
संजाय-संजात II, 1, 2.
संजुअ-संयुक्त I, 16, 8.
संजुत्त-संयुक्त III, 3, 11.
संजोइअ-संयोजित VII, 8, 7.
संझा-सध्या X, 9, 5.
संठिय-संस्थित III, 2, 2.
संताअ-संताप VII, 7, 4.
संताडिय-संताडित IV, 2, 6.
संति-शान्ति II, 12, 7.
संतुट्ठ-संतुष्ट II, 16, 7.
संतोस-संतोष II, 16, 4.
संथव-सं+स्थापय् °हि I, 11, 10; °वंतु IX, 18, 3
संथुणण-संस्तवन IV, 5, 8. (Hem. IV, 241).
संथुव्वमाण-संस्तूयमान III, 1, 7.
संधिय-संहित VI, 14, 6.
संपइ-सम्पत्ति II, 13, 1.
संपज्ज-सम्+पद् °इ II, 16, 1; °हिं IX, 17, 5; °हुं IX, 16, 3.
संपड-सम्+पत् °इ I, 10, 7; °उ IX, 16, 4. (M. सापडणें).
संपण्ण-सम्पन्न IX, 6, 9.
संपत्त-सम्प्राप्त II, 1, 11.
संपय-सम्पद् I, 1, 9.
संपाड-सम्+पातय् °इ II, 7, 2.
संपीडिय-सम्पीडित V, 8, 4.
संपीणिय-सम्प्रीत II, 14, 10.
संपुण्ण-सम्पूर्ण IV, 9, 8.
संपेसिअ-सम्प्रेषित IV 1, 6.
संबोह-सम्+बोधय् °हिवि VII, 11, 19.
संभर-सम्+भृ °हि VII, 16, 10.
संभरअ-संभृत VI, 15, 12. (सम्हलना to steady).
संभरीअ-संभृत I, 12, 8.
संभासिअ-सम्भाषित VIII, 7, 2.
संभूय-सम्भूत IV, 9, 6.
संमाणिअ-सन्मानित III, 10, 4.
संमुहिय सम्मुखी III, 2, 9.
संरक्खिय-संरक्षित VIII, 2, 2.
संवर-सम्+वृ °हि III, 19, 8; °रेइ IX, 13, 1; °रेवि X, 24, 1.
संवलिय-संवलित V, 19, 10.
संसअ-संशय I, 13, 8.
संसग्ग-संसर्ग II, 14, 1.
संसाहिय-संसाधित VI, 16, 6.
संस-शस्य IV, 6, 6.
संसि-शंसित VI, 1, 3.
संसित्त-संसिक्त, II, 14, 8.
साअ-शाप II, 4, 2.
साणुराय-सानुराग III, 22, 6.
साम-साम (वेद) II, 20, 1.
साम-शामय् °हि II, 4, 7.
सामण्ण-सामान्य I, 15, 5.
सामाइअ-सामायिक IX, 23, 2.
सामि-स्वामिन् III, 11, 5.
सामिणि-स्वामिनी V, 15, 5.
सामिसाल-स्वामिन्+सार (श्रेष्ठ) I, 7, 4.
सायर-सागर II, 2, 2.
सारअ-सर्व I, 16, 2 (H. सारा)
सारणि-(तत्सम) I, 3, 10.
सारहि-सारथि III, 16, 6.
सारिअ-सारित I, 16, 2.
सारिजूअ-सारि+द्यूत VIII, 15, 8.
सालि-शालि I, 3, 8.
सालूर-(तत्सम-frog) VII, 4, 6.
साव-शाप II, 21, 3.
सावत्थि-श्रावस्ती, न. X, 6, 2.
सावय-श्रावक IX, 16, 2.
सासय-शाश्वत I, 1, 9.
साह-साधय् °हिवि IV, 1. 1.

साहण-साधन I, 11, 10.
साहामय-शाखामृग IV, 5, 3.
साहुक्कार-साधुकार X, 5, 8.
सिअ-शिव, पु. IV, 3, 1.
सिक्खावय-शिक्षाव्रत IV, 1, 8.
सिग्घ-शीघ्र IV, 6, 1.
सिट्ठी-श्रेष्ठिन् VIII, 4, 4.
सिमिर-शिबिर VII, 6, 5.
सिय-सित I, 16, 11.
सिय-शीत III, 12, 6.
सिर-सृत IV, 12, 9.
सिर-शिरस् II, 20, 9.
सिररुह-शिरोरुह I, 16, 14.
सिरि-श्री I, 2, 9.
सिरिसेणा-श्रीषेणा, स्त्री, V, 5, 2.
सिल-शिला IV, 12, 2.
सिलवइ-शिल्पिन् IV, 13, 10.
सिव-शिव (मोक्ष) I, 1, 3.
सिविण-स्वप्न X, 27, 5. (Hem I, 46.)
सिसिर-शिशिर IX, 14, 4.
सिसु-शिशु X, 7, 2,
सिहर-शिखर VI, 3, 6.
सिहि-शिखिन् II, 15, 6.
सिंग-श्रृङ्ग III, 3 3.
सिंचिअ-सिञ्चित (सिक्त) IV, 3, 7.
सिंभ-श्लेष्मन् IX, 11, 3.
सिंहवार-सिंह+द्वार III, 9, 10.
सीयलत्त-शीतलत्व III, 10, 8.
सीलगुत्त-शीलगुप्त, पु. IX, 1, 10.
सीस-शीर्ष I, 17, 8,
सीस-शिष्य X, 28, 3.
सीह-सिंह IV, 2, 5.
सीहु-सीधु (सुरा) IX, 21, 6.
सीहोवम-सिंहोपम III, 13, 8.
सुअ-श्रुत I, 2, 5.
सुअ-स्रुत II, 5, 9.
सुअण-सुजन VII, 15, 6.
सुअ°-शुक VIII, 4, 3.
सुअवेय-सुवेग, (नाम) V, II, 9.
सुअंध-सुगंध I, 12, 6.
सुइण-स्वप्न VIII, 5, 14.
सुईण-स्वप्न VIII, 4, 8,
सुउत्ति-सूक्ति V, 10, 7.
सुक्क-शुक्र IX, 11, 10.
सुक्क-शुष्क I, 10, 6.
सुखेयरि-सु+खेचरी VI, 14, 4.
सुछंद-सुछन्दस् VIII, 4, 10.
सुजंत-सु+यन्त्र IV, 10, 5.
सुझाण-सु+ध्यान V, 6, 8.
सुट्ठु-सुष्ठु VII, 5, 12.
सुण-श्रु °इ X, 28, 9 °णि II, 10, 4. °णिवि II, 5, 1. °णिऊण VIII, 4, 1.
सुणंदा-सुनन्दा, स्त्री, VI, 10, 4.
सुणाण-सुज्ञान VI 3, 7.
सुणिम्मल-सुनिर्मल V, 7, 6.
सुतेअ-सु+तेजस् VII, 7, 1.
सुत्त-सुप्त IX, 7, 2.
सुत्तधारि-सूत्रधारिन् IV, 12, 4.
सुत्तिय-सुप्ता I, 8, 5.
सुत्थिय-सुस्थित IX, 7, 7.
सुथुव्व-सु+स्तु (कर्मणि) °इ V, 6, 3.
सुथूल-सु+स्थूल IX, 22, 3.
सुंदसण-सुदर्शन II, 14, 4.
सुदित्तिवंत-सुदीप्तिवत् I, 12, 1.
सुदुद्धर-सु+दुर्धर III, 22, 9.
सुदेअ-सुदेव V, 6, 2.
सुद्ध-शुद्ध II, 3, 8.
सुपसण्ण-सु+प्रसन्न X, 26, 5.
सुप्पयंड-सु+प्रचण्ड I, 8, 6.
सुमर-स्मृ °इ III, 10, 7; °हि IX, 1, 4; °रंत I, 1, 12.

सुमित्ता-सुमित्रा, स्त्री, X, 18, 4.
सुमोत्तिय-सु+मौक्तिक IV, 6, 8.
सुय-श्रुत V, 2, 8.
सुय-सुत III, 21, 1.
सुय-शुक VIII, 12, 7.
सुय-स्वप् °यंति I, 3, 9; °हि VIII, 11, 10.
सुयण-सुजन I, 1, 6.
सुयाण-सुज्ञान II, 3, 8.
सुरइ-सुरति II, 9, 9.
सुरणाह-सुरनाथ V, 13, 7.
सुरराअ-सुरराज III, 18, 9.
सुरलोअ-सुरलोक III, 5, 6.
सुरवइ-सुरपति III, 1, 4.
सुरसरि-सुर+सरित् III, 9, 4.
सुरहर-सुरगृह VI, 3, 10.
सुराअ-सुराग IV, 7, 1.
सुरिंद-सुरेन्द्र I, 12, 5.
सुरूव-सुरूप IV, 16, 7.
सुरेसर-सुरेश्वर IV, 1, 14.
सुरोहराअ-सुर+ओघ+राग VI, 9, 1.
सुलक्खण-सुलक्षण II, 14, 3.
सुललिय-सुललित VII, 7, 5.
सुलोयण-सुलोचन II, 20, 4.
सुव-स्वप् °इ X, 6, 5.
सुवण्ण-सुवर्ण VIII, 6, 2.
सुवाअ-सुवात VII, 11, 5.
सुविज्जलया-सुविद्युल्लता II, 2, 7.
सुवेअ-सुवेग, पु. IV, 8, 2.
सुव्वअ-सुव्रत, पु. II, 3, 5.
सुसहाअ-सुसहाय IX, 9, 1.
सुसुर-श्वशुर II, 10, 9.
सुसोह-सु+शोभ II, 9, 4.
सुसोहण-सु+शोभन II, 20, 9
सुसोहिअ-सु+शोभित VII, 3, 10.
सुह-सुख I, 1, 3.
सुह-शुभ V, 5, 1.
सुहड-सुभट III, 10, 2.
सुहय-सुभग IX, 9, 8.
सुहयर-सुखकर II, 9, 7.
सुहावह-सुखावह I, 2, 2.
सुहि-सुहृद् VIII, 11, 9.
सुंड-शुण्डा II, 20, 4.
सूय-शुक VI, 12, 6.
सूय-सूत (mercury) IX, 6, 6.
सूरप्पह-सूरप्रभ, पु V, 5, 2.
सूल-शूल I, 17, 4.
सूव-श्रुत III, 6, 10.
सूहअ-सुभग VI, 7, 2.
सेज्जा-शय्या X, 15, 10. (Hem. I, 57; II, 24. H. सेज).
सेट्ठि-श्रेष्ठिन् VIII, 5, 2.
सेढि-श्रेणि II, 2, 4.
सेणि-श्रेणि V, 1, 11.
सेण्ण-सैन्य IV, 1, 14.
सेय-श्रेयस् X, 26, 14.
सेय-स्वेद III, 19, 3.
सेय-श्वेत I, 4, 4.
सेव-सेवा II, 4, 6.
सेल-शैल II, 2, 11.
सेविअ-सेवित I, 16, 3.
सेविज्जमान-सेव्यमान III, 1, 8.
सेंवालि-शाल्मलि (तरु) VIII, 7, 7.
सोअ-शोक III, 6, 6.
सोक्ख-सौख्य V, 12, 1.
सोक्खवीहि-सौख्य+वीथि X, 17, 3.
सोणिय-शोणित IX, 11, 10.
सोणिय-श्रोणी I, 16, 5.
सोत्तिअ-श्रोत्रिय IX, 5, 9.
सोमराअ-सोमराज VIII, 4, 10.
सोय-शोक IV, 16, 1.
सोरट्ठ-सौराष्ट्र, दे. III, 5, 6.
सोरह-सौरभ VIII, 2, 3.

सोलह–षोडश X, 17, 9.
सोव–स्वप् °इ VIII, 13, 5; °हि VI, 9, 5.
सोवण्ण·सौवर्ण III, 3, 10.
सोवाण–सोपान X, 16, 10.
सोवीर–सौवीर (buttermilk) IX, 14, 8.
सोह–शोभा II, 1, 8.
सोह–शोभ् °इ I, 15, 4; °हंति, I, 16, 11. °हेविणु X, 28, 6.
सोहण–शोभन VI, 4, 2.
सोहमाण–शोभमान IV, 4, 5.
सोहल-शोभा+ल (मत्वर्थे) I, 9, 10.
सोहा–शोभा I, 16, 8.
सोहायमाण–शोभमान I, 3, 4.

ह

हई–हता IV, 9, 6.
हउं–अहम् II, 5, 8.
हक्क·हक् इति शब्दः III, 14, 3. (H. हांक)
हट्ट·(तत्सम–market) III, 8, 4.
***हड्ड**–अस्थि III, 15, 9 (D. VIII, 59).
हण–हन् °इ V, 14, 8; °णंत V, 19, 1; °णेविणु X, 5, 4; °णिवि X, 8, 8.
हणण–हनन II, 3, 10.
हणिअ-हत II, 17, 10.
हत्थ–हस्त III, 11, 1.
हत्थि·हस्तिन् I, 13, 6.
हम्म–हर्म्य I, 15, 8.
हय–हत III, 15, 1.
हय–(तत्सम-अश्व) IV, 2, 1.
हर–हृ °रंत III, 13, 6; °रिवि II, 5, 3; °रेमि X, 23, 6.
हरई–हरन्ति (विहरन्ति) X, 29, 15.
हराविय·हारापित VIII, 6, 1. (H. हराना to defeat)
हरि–हरित् IV, 12, 2; X, 2, 5.
हरिय–हरित I, 14, 6.
हरिय–हृत III, 17, 10.
हरिवीढ–हरिपीठ (सिंहासन) IV, 12, 1.
हरिस–हर्ष I, 14, 11.
हरिसिय·हृष्ट III, 9, 3.
हरिसुक्कंठ–हर्षोत्कण्ठ II, 21, 4.
°**हल**–फल X, 27, 10.
हलहर–हलधर IX, 17, 11.
***हले**–आमन्त्रणे अव्ययम् VIII, 16, 7. (Hem. II, 195.)
***हल्लिय**–चालित IV, 2, 3 (D. VIII, 62; H. हलना to shake)
***हलोहलि**–व्याकुल VII, 10, 13. (Hem. IV, 396 ex.)
हव·भू °इ III, 19, 9; °वेसइ IV, 17, 5; °वेइ IX, 14, 11.
हसंत हसत् I, 3, 10.
हंसरह–हंसरथ, पु. VI, 13, 9.
हालिणि–हलिनी (कृषक-स्त्री) I, 3, 7.
हिअअ–हृदय I, 11, 1.
हिक्का-(तत्सम Hiccough) VIII, 2, 5.
हिट्ठ–हृष्ट II, 12, 8.
हिंड–(हिडि-गत्यनादरयोः) °मि IV, 17. 10; °इ V, 15, 2; °डंत III, 14, 5.
हिंडिय-हिडित VIII, 12, 8.
हिमवंत-हिमवत् III, 12, 7,
हिय–हृदय I, 14, 12.
हियय–हृदय I, 1, 9.
हियवअ·हृदय I, 10, 10.
हिरण्ण–हिरण्य VIII, 6, 4.
हिलिहिलंत–हेषमान III, 13, 4.
हिंसालअ–हिंसालय IX, 12, 7.
हीर–धीर X, 29, 8.
हीलण–हेलन III, 1, 7.
हुआस–हुताश III, 13, 3.

हुआसण–हुताशन I, 1, 8.
हुअ–भूत II, 2, 6.
हुंकरंति–हुं कुर्वन्ति III, 17, 2.
हुय–भूत II, 12, 7.
हुव–भूत V, 11, 11.
हुवास–हुताश IX, 18, 7.
हुंत–भवत् V, 17, 8.
हुअ–भूत V, 15, 4.
हूई–भूता III, 5, 10.
हूय–भूत VI 10, 5
***हेट्ठामुह**–अधोमुख V,16,8 (Hem II,141).
होइ–भवति I, 13, 4; °एज्जहि VI, 4, 6; °एवि II, 3, 5; °एविणु III, 10, 10; होंति I, 13, 4; °वि V, 11, 3; °सइ II, 5, 6; °सहिं II, 5, 7; °समि V, 18, 7; °हइ I, 16, 15; °हहिं II, 4, 10, °हि II, 18, 5.

Index of Personal Names

WITH NOTES.

INDEX OF PERSONAL NAMES

WITH NOTES.

अकलंकदेव I, 2, 8. A Jain logician (see Intro.)

अजवर्मा or अजय° (अजवम्म) III, 5, 8. King of Girinagara, who married his daughter मदनावली to करकंड.

अजितांगी (°यंगि) III, 5, 8. Wife of अजवर्मा of Girinagara, mother-inlaw of करकंड.

अनंगलेखा (°लेह) VII, 16, 2. X, 24, 4. A विद्याधरी of तिलकद्वीप married by करकंड.

अमितवेग (अमिय°) V, 4, 2; V, 9, 9; V, 11, 1. A विद्याधर, friend of नील; lived at गगनतल. He and his brother सुवेग picked up the image of पार्श्वनाथ from पूदी hill, and deposited it on the hill near Terapur where it was discovered by करकंड, buried in an ant-hill.

अरिदमन VIII, 1, 5. King of Ujjain (for story see Intro).

अरिविंदु II, 16, 3. King of Benares.

अर्जुन (अज्जुण) X, 22, 7. सुमित्रा reborn as.

आहुल X, 29, 13. Son of the minister who urged कनकामर to compose the work.

काञ्चनमती (कंचनमई) VI, 16, 3. A विद्याधरी of कनकपुर married by नरवाहनदत्त

कनकप्रभ (कणयप्पह) VII, 14, 10; VII, 15, 7. A विद्याधर of तिलकद्वीप, who married his daughter कनकप्रभा to करकंड.

कनकप्रभा (कणयप्पह) VII, 15, 1. A विद्याधरी of तिलकद्वीप, married by करकंड.

कनकमती (कणयमई) VI, 14, 9; VI, 15, 1. A विद्याधरी of कनकपुर.

कनकामर (कणया°) I, 17, 11; II, 21, 10; III, 22, 21; IV, 17, 9; V, 19, 9; VI, 16, 10; VII, 16, 10; VIII, 20, 14; IX, 24, 12; X, 28, 2; X, 29, 13. The author of करकंडचरिउ (see Intro)

करकंड 1, 2, 3; II, 7, 3; etc. The hero of the poem.

कुसुमदत्त I, 6, 7; X, 13, 5. The

garland-maker of कुसुमपुर who had brought up पद्मावती.

कुसुमदत्ता I, 6, 9. Wife of कुसुमदत्त of कुसुमपुर.

कुसुमदत्ता I, 15, 9. Wife of the forest-guard of दंतीपुर who had found पद्मावती in the forest.

कुसुमावलि VII, 16, 4; X, 24, 3. A विद्याधरी of तिलकद्वीप married by करकंड

केतुमती (केउमइ) VI, 12, 1. A विद्याधरी of जयंती.

गुणनिकेत (°णिकेउ) II, 2, 8; II, 5, 6. A विद्याधर who became a मातंग by the curse of a sage. He brought up करकंड till the latter was crowned king of दंतीपुर.

गौरी (गउरि) II, 2, 7. Consort of Siva

चंद्रलेखा (चंदलेह) VII. 16, 3; X, 24, 4. A विद्याधरी of तिलकद्वीप married by करकंड.

चंद्रर्षि (चंदारिसि) X, 28, 1. The gotra of कनकामर the author.

जयदेव (°एव) I, 2, 9 A Jain author. (see Intro)

तार II, 2, 3. He is said to have raised the Vijayardha mountain. (असुरदेवता इति टिप्पणम्)

दशरथ (दसरह) III, 1, 12. King of Ayodhya, father of Rama,

दामोदर (°यर) III, 21, 10; IX, 17, 10. epithet of Vishnu.

धनदत्त (धणयत्त) X, 10, 9 A merchant of नालंद.

धनदत्त (धणयत्त) X, 1, 14. Cowherd of धनमित्र of तेरापट्टन who was born as करकंड in the next birth.

धनपाल (धण°) X, 10, 10. The son of धनदत्त merchant of नालंद.

धनमती (धणमई) X, 10, 8. Daughter of वसुमित्र and नागदत्ता of ताम्रलिप्ति, and married to धनपाल of नालंद

धनमित्र (धणमित्त) X, 1, 11. A merchant of तेरापट्टन.

धनमित्रा (धणमित्ता) X, 10, 9. Wife of धनदत्त merchant of नालंद.

धनवती (धणवइ) X, 1, 12. Wife of धनमित्र merchant of तेरापट्टन.

धनश्री (धणसिरी) X, 10, 8. Second daughter of वसुमित्र and नागदत्ता of ताम्रलिप्ति, married to वसुमित्र of कौशाम्बी

धाडीवाहन (°ण) I, 4, 10; II, 5, 2; III, 11, 8. King of चम्पा, father of करकंड. (See Notes I, 4, 10).

धूमकेतु (°उ) VI, 10. 4. A विद्याधर ruling at जयंती in विद्याधर-पर्वत.

नरवाहनदत्त (ण°)V, 19, 9. etc. Prince of कौशाम्बी. (for story see Intro).

नागदत्त (णाय°) X, 6, 3. A merchant of श्रावस्ति.

नागदत्ता (णाय°) X, 6, 7. Wife of नागदत्त of श्रावस्ति.

नागदत्ता (णाय°) X, 10, 6; Wife of वसुमित्र of ताम्रलिप्ति, the faithless wife of नागदत्त in her former birth.

नारायण (ण°) X, 25, 3. An epithet of Vishnu.

नील (णी°) V, 2, 2; V, 3, 8; X, 1, 8. A विद्याधर who ruled at रथनूपुर but

later on migrated to तेरापुर and built the first cave there.

पद्मदेव (पउमएउ) VI, 11, 3. A विद्याधर of उप्पलखेडि

पद्मावती (पउमावइ, पोमा°) I, 7, 9; II, 1, 12; II, 5, 3; II, 6, 7; III, 9, 1. The daughter of वसुपाल king of कौशाम्बी, wife of धाडीवाहन king of चम्पा and mother of करकंड the hero.

पवनवेग (पवणवेउ) II, 12, 4. A राक्षस.

पवनवेग (पवणवेउ) VI, 11, 4. A विद्याधर son of मनोवेग.

पार्श्व जिनेन्द्र (पास जिणिंद) V, 2, 5. The 23rd Tirthankara.

पुष्पदन्त (पुष्फयंत) I, 2, 9. A Jain Apabhramsa poet (see Intro).

प्रद्युम्न (पज्जुण्णु) III, 21, 10. Son of दामोदर (कृष्ण).

बलदेव (°एउ) IX, 7, 9; X 25, 3. The elder brother of नारायण.

बलभद्र (°हद्द) IX, 5, 5. same as बलदेव.

बालदेव II, 2, 8. The Vidyadhara who took Karakanda away from his mother.

भरतेश्वर (°हेसर) IV, 4, 10; V, 5, 5. The first Chakravarti, son of ऋषभदेव, the first Tirthankara.

भूपाल (भूवाल) X, 29, 5. A king contemporary of our author (see Intro).

मंगलदेव (°एव) I, 2, 1; X, 28, 3. The teacher of कनकामर.

मतिवर (मइ°) IV, I, 1; IV, 1, 3 The minister of करकंड.

मदनदेव (मयणएउ) VI, 11, 3. The son of पद्मदेव विद्याधर He was transformed into a parrot by the daughter of a sage.

मदनामर (मयणामर) VI, 10, 8; VI, 12, 2; VI, 12, 6. Same as मदनदेव.

मदनावलि (मयणा°) III, 5, 10; V, 15, 1. Daughter of अजवर्मा of गिरिनगर and wife of करकंड.

मधुसूदन (महसूयण) VI, 4, 9. A A Brahman of मथुरा (for story see Intro).

मनोवेग (मणवेय) VI, 11, 4. A विद्याधर of उत्तरवेयड्ढ; father of पवनवेग.

महानील (महणील) V, 2, 2. Brother of नील.

महेश (°स). II, 2, 7. God Siva.

माधव (माहव) VI, 4, 9. A Brahman of मथुरा (for story see Intro.)

यशोधर (जसहर) V, 8, 10. A मुनि met by अमितवेग and सुवेग in the सहस्रकूट चैत्यालय at Terapur.

यशोधर (जसहर) X, 5, 1. A मुनि whom करकंड in his former life wanted to worship.

यशोभद्र (जसहद्द) II, 7, 5; II, 8, 1. A मुनि who came to the cemetery of दंतीपुर.

रतिविभ्रमा (रइविब्भम) VI, 12, 10; VI, 15, 9; VI, 16, 2. A विद्याधरी of कनकपुर married by नरवाहनदत्त.

रतिवेगा (रइवेय) VII, 7, 5; X, 24, 2. The princess of सिंहल married by करकंड.

रत्नलेखा (रयणलेह) VIII, 10, 5. A damsel of कौशाम्बी married by नरवाहनदत्त.

रत्नावली (रयणावलि) VII, 16, 4; X, 24, 3. A विद्याधरी of तिलकद्वीप married by करकंड.

रल्हो X, 29, 13. Son of the minister who patronised कनकामर.

राघव (राहव) VII, 3, 1. The descendant of रघु i. e. राम.

रावण V, 5, 1. Ancestor of सूरप्रभ who built the Jain temple on पूदी hill.

राहुल X, 29, 13. Son of the minister who patronised the author.

लंका IV, 11, 1; V, 5, 1. The capital of रावण and his descendants.

लंबसलंबा VIII, 13, 1. The bawd (कुट्टिनी) of खंभायच्च who gave shelter to रत्नलेखा.

लीलावती (°वइ) VI, 16, 3. A विद्याधरी of कनकद्वीप married by नरवाहनदत्त.

वत्सराज (वच्छराउ) VI, 1, 4. King of कौशाम्बी, father of नरवाहनदत्त.

वरदत्त VII, 1, 10. The minister of अरिदमन.

वसुदत्त X, 11, 2. Son of वसुपाल, merchant of कौशाम्बी.

वसुपाल I, 7, 9; X, 12, 6. King of कौशाम्बी, father of पद्मावती the mother of करकंड.

वसुपाल X, 9, 12. King of चंपापुरी, father of धाडीवाहन.

वसुपाल X, 23, 7. Son and successor of करकंड.

वसुमती (°मइ) X, 9, 12. Wife of king वसुपाल of चंपा, and mother of धाडीवाहन.

वसुमती (°मइ) X, 11, 1. Wife of वसुपाल merchant of कौशाम्बी.

वसुमती (°मइ) X, 12, 6. Wife of वसुपाल king of कौशाम्बी.

वसुमित्र (°त्त) X, 10, 6. A merchant of ताम्रलिप्ति.

वात्सायन (वच्छायण) II, 9, 3. The author of कामसूत्र a work on erotics. It is used here in the sense of the science of erotics.

वायुवेग (वाउवेउ) V, 1, 3. A विद्याधर who narrated to करकंड the account of the building of the cave at Terapur.

विजयपाल (विजवाल) X, 29, 1. A king of आसाइय, contemporary of कनकामर.

विद्युत्प्रभा (विज्जुप्पह) II, 2, 6. King of विद्युत्प्रभा, father of गुणनिकेत.

विमलादेवी (°एवि) VI, 13, 10. Wife of हंसरथ विद्याधर of कनकपुर.

विमला VIII, 1, 9. Wife of अरिदमन of Ujjain.

वीरभद्र (°द्द) II, 7, 5. A sage who arrived at the cemetery of दंतीपुर.

वेगमती (वेयमइ) VI, 16, 3. A विद्याधरी of कनकपुर married by नरवाहनदत्त.

वेगवती (°वइ) VI, 14, 4. A विद्याधरी of कनकपुर.

शिव (सिउ) IV, 3, 1; IV, 4, 8. King of Terapur who visited करकंड and who probably gave the name of धाराशिव to the place.

शीलगुप्त (सीलगुत्त) IX, 1, 10. The sage from whom करकंड took दीक्षा.

श्रीषेणा (सिरिसेणा) V, 5, 3. Wife of सूरप्रभ king of लंका.

समंतभद्र (°द्द) I, 2, 8. A Jain logician (see Intro.)

समाधिगुप्त (°हिगुत्त) II, 6, 9. A sage from whom पद्मावती, the mother of करकंड took vows.

सम्मति (°इ) II, 8, 4. A Brahman from whom करकंड wrested the three lucky bamboos.

सिद्धसेन (°ण) I, 2, 8. A Jain logician (see Intro).

सुदर्शन (°दंसण) II, 14, 4. A merchant (see Intro., the story of low company).

सुनन्दा (°णंदा) VI, 10, 4 Wife of धूमकेतु विद्याधर.

सुमित्रा (°ता) X, 18, 4. Daughter of the king of उज्जैन.

सुवीणा VI, 1, 5. Wife of वत्सराज, mother of नरवाहनदत्त.

सुवेग IV, 8, 2; V, 4, 2; V, 10, 8; V, 11, 9. Brother of अमितवेग विद्याधर, reborn as an elephant.

सुव्रत (सुव्वउ) II, 3, 5. A sage on the Vindhya, by whose curse गुणनिकेत lost his Vidya and became a मातंग.

सूरप्रभ (°प्पह) V, 5, 2. King of लंका, descendant of रावण. He built the Jain temple on the पूदी mountain.

स्वयंभू (सयंभु) I, 2, 9. A Jain Apabhransa poet (see Intro).

हरि IV, 11, 2; IX, 5, 5. An epithet of विष्णु.

हंसरथ (°रह) VI, 13, 9. A विद्याधर, king of कनकपुर. He carried away the wife of नरवाहनदत्त.

हेममाला (°ला) II, 2, 9; II, 6, 5. Wife of गुणनिकेत; the adopted mother of करकंड.

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WITH NOTES.

INDEX OF GEOGRAPHICAL NAMES
WITH NOTES.

In writing the geographical notes the following abbreviations have been used:—

Arch. Re.—Archaeological Survey of India Report.
Bh. Nat.—Bharata's Nātya-śāstra.
Cun. Geo.—Cunningham's Ancient Geography of India.
Cun. S B.—Cunningham's Stupa of Barhut.
Dey. Geo.—Geographical Dictionary of Ancient and Mediaeval India by Nandlal Dey.
Ep. Ind —Epigraphia Indica.
J. Stupa.—Jain stupa and other Antiquities of Mathura by V. Smith.
Kss.—Kathā-sarit-sāgara of Somadeva.
Mbh.—Mahābhārata.
Padma P.—Padma Purāṇa of Ravishenācārya.
Ram.—Rāmāyana.
S I J.—South Indian Jainism by Ramasvami Iyangar.
T S P.—Trisasthi-salākā-purusa-carita of Hemacandra.
Vayu P.—Vāyu Purāṇa.
Vikram.—Vikramanka-deva-carita, Buhler's edition.
V P.—Vishnu Purāṇa.

अयोध्या III, 1, 12. The birthplace of Rama in Oudh. Also the birthplace of the first Tirthamkara Adinatha.

अंगदेश I, 3, 5. With capital at चम्पा. The country about Bhagalpur including Monghyr. The kingdom of Romapada of the Ramayana and Karna of the Mahabharata. For the significance of the name, see Ramayana Balakanda XXIII, 14.

अमरपुरी (अमरावती) III, 22, 5. The city of gods.

अवंति देश VIII, 1, 6. With capital at उज्जैनी, ruled by king अरिदमन. It was the ancient name of Malwa in central India.

आंध्र (अंध) II, 2, 11 Between it and कलिंग stood the mountain विंध्य. The country between the Godavari and the Krishna. Its capital was Dhanakataka or Amaravati at the mouth of the Krishna. The ancient kingdom of the Andhras also called Satavahanas or Satakarnis.

आसाइय X, 28, 4. The town where Kanakamara wrote the Karakandacariu (see Introduction).

उज्जैनी or उज्जयिनी (उज्जेणि) VIII, 1, 7; X, 18, 4. The capital of Avanti desa of ancient fame, situated on the river Sipra.

उत्तरवेयर्ध (°वेयड्ढ) VI, 11, 4. The northern वेयर्ध which see.

उप्पलखेडि VI, 11 2. A town in विजयार्ध or वेयर्ध, ruled by पद्मदेव (पउमदेउ) विद्याधर

कनकपुर (कणयउर) VI, 13, 8. A town on the bank of Sindhu in Vijayardha, ruled by Hamsaratha Vidyadhara.

कलिंग II, 2, 11; X, 10, 2. According to *Uttarādhyayana Sutra XVIII*, 460, Karadanda ruled here. It is identified with the Northern Circars, a country lying on the south of Orissa. Its capital was Dantapur or Dantipur.

कालिंजर I, 12, 9; °गिरि VI, 2, 4. Probably identical with Kalangala mentioned as the eastern boundary of the middle country in Vinaya II, 38. (Cunningham's Geography P. 723). Our Kalinjar might be identified with Keunjar of the maps in Orissa on the Baitarni river and close to a mountain range, an offshoot of Mahendra. It is near Puri with which Dantipur is identified. The name is at present borne by a celebrated fortress in Bundelkhanda, in the Badausa subdivision of the Banda district of U. P.

कान्यकुब्ज (कण्णउज्ज णयर) II, 10, 4. Modern Kanouj. It was the capital of the southern Pancala during the Buddhist period. (Rhys David's Buddhist India p. 27). Harshavardhana ruled there when he was visited by Hiuen Tsang in 636 A. D. It was the birth-place of Visvamitra (Ramayana, Balakanda)

कालिंदी III, 9, 4; etc. Another name of the river Jamna (Yamuna)

कुसुमपुर (°उर) I, 6, 1; X, 13, 5. Another name for Pataliputra which was the capital of Magadha under the Nandas and the Mauryas. In the Sanskrit drama Mudra-rakshasa, it is mentioned as the capital of

Chandragupta Maurya, and as situated on the river Sona. It is also described by Megasthenes. It was built by Ajatasatru in 480 B. C. (Mahavagga VI, 28).

कोंकण VIII, 12, 9. The country between the Western Ghats and the sea from about Bombay southward to Goa. Hiuen Tsang makes mention of one Kong-pienna-pu-lo or Konkanpur, probably identical with Annagundi on the northern bank of the Tungabhadra river (Cun. Geo. p. 632, 745).

कैलाश (कइलास) visited by Bharata (son of the first Tirthamkara Adinath) who also built temples there. IV, 4, 10; V, 5, 5. It was once lifted up by the king of Lanka (Ravana) IV, 11, 1. A celebrated mountain of Pauranic fame. It is identfied with the Kangrin-poche of the Tibetans, about 25 miles to the north of Manasa lake, and to the east of the Niti pass (Dey. Geo.) It is also called Ashtapada. The first Tirthamkara Rshabha is said to have practised penance there and his son Bharata visited it during his journey of conquest (Jinasena's Adipurana).

कौशाम्बी (कउसंबि) I, 7, 9; X, 11, 1; X, 12, 6. The capital of the Vatsas ruled over by Naravahanadatta VI, 1, 3. Founded by Kusamba the son of Kusa (**Ram. Balakanda** XXXII, 6). Fa Hian locates it 13 yojanas N W of the Deer Park (modern Sarnath near Benares). It is identified with Kosam a village on the Jumna 30 miles S W of Allahabad, which is still called Kausambi by the Jains. Ancient coins are frequently discovered here and an ancient Jain inscription of the Kushan period has been found (Arch. Re. 1913-14; Ep. Ind. II, 240).

खंभायच्च पट्टण VIII, 12, 10. Modern Cambay, being at the head of a gulf of the same name, was an important trade port in ancient times, but has now last its importance owing to the silting up of the gulf.

गंगानदी (°णइ) I, 3, 3; III, 12, 5; III, 20, 7; IV, 14, 6; X, 13, 2. The river Ganges.

गगनतल (गयणयल) V, 3, 9. A town in उत्तरवेयर्ध, where lived the two Vidyadharas Amitavega and Suvega.

गिरिनगर (°णयर) III, 5, 7. In Saurastra (सोरट्ठदेस) ruled by king Ajavarma. It is represented by modern Junagadha in Gujrat, the old name being transferred to the hill about ten miles east. The 22nd Tirthamkara Neminatha practised

austerities here and the hill is even now held sacred to him and is a place of pilgrimage for Jains. The inscriptions of Asoka, Rudradamana and Skandagupta are found engraved here on a single rock.

गोवर्द्धन (गोवद्धण) IV, 11, 2. A hill 18 miles from Brindavana in the district of Muttra. Krishna is said to have taken it upon his little finger and held it as an umbrella over the heads of his cattle and townsmen to protect them from the deluge of rain poured upon them by Indra. (Mbh. Udyoga, chap. 129).

चम्पा I, 3, 12; II, 5, 2; X, 9, 12. Capital of Anga country, ruled by Dhadi-vahana son of Vasupala and father of Karakanda. It was the birth-place of the twefth Tirthamkara Vasupujya. It is metioned in the Ramayana, Mahabharata and other Puranas. Hiuen Tsang mentions it as Chenpo and locates if at a distance of 300 li or 50 miles east of Monghyr, on the strength of which Cunningham identifies it with Patharghata, 24 miles east of Bhagalpur. But N. L. Dey identifies it with Campanagar four miles to the west of Bhagalpur. (Cun. Geo; Dey Geo.)

चेर IV, 1, 5; VIII, 18, 5. In Dravida country whose kings did not at first submit to Karakauda but were subsequently overpowered. Mentioned in Asoka inscriptions as Keralaputra, and by Periplus as *Cerobothra*. The country, at one time, comprised the present kingdom of Mysore, Coimbatore, Salem, South Malabar, Travancore and Cochin. According to Ptolemy (2 nd Cent. AD.) its Capital was Karour or Karur, also called Vangi. The Pandya country lay to its south.

चोड II, 10, 5; IV, 1, 5, VIII, 18, 5. In Dravida country. Its king did not at first submit to Karakanda but was subsequently overpowered. It is mentioned in the Varttika of Katyayana, inscriptions of Asoka and the epics. Identical, probably, with Hiuen Tsang's Choliya (Chu-li-ye or Jho-li-ye) which he describes as a small district 2400 li or 400 miles in circuit and 1000 li or 167 miles south-west from Dhanakataka. It is the modern Coromandal Coast. Its capital was Uraiyur on the Kaveri and later Kanchipur, Combakonum and Tanjore. During the time of out author the Caudas seem to have been the leading power of the South.

छोहारद्वीप VIII, 10, 3. King Aridamana of Ujjain, after crossing the sea, reached there and married Ratnalekha. Seems to have been some island off the western coast.

जंबुद्वीप I, 3, 1; V, 1, 3. etc. The continent surrounded by the briny ocean (लवणार्णव) and one hundred thousand yojanas in extent; in which the Bharata kshetra is situated; so called because it is characterised by a Jambu tree.

जयन्ती VI, 10, 3 A town in the southern part of the Vidyadhara mountain (Vediardha), where Dhumaketu Vidyadhara ruled. (see वेयड्ढ).

ताम्रलिप्ति (तामलित्ति) X, 10. 5. A town mentioned in the Mbh., the Puranas and the Buddhist works. It was celebrated as a maritime port (Kss XII, 14.) It was from here that Vijaya is said to have sailed for Ceylon. Fa Hian describes it as being at the sea mouth, 50 yojanas east of Campa. It was the capital of the Sumha country. Formerly, at the mouth of the Ganges, but is now situated on the western bank of the Rupanarain in the district of Midnapur in Bengal and is called Tamluk.

तिलकद्वीप (°दीव) VII, 15, 1. While returning from Simhala by sea, Karakanda was carried away to this island by a Vidyadhari. It may be one of the few flat islands off the Jaffna peninsula which forms the extreme north of Ceylon, and was the gateway by which the hardworking Tamils of South India entered Ceylon. It is also mentioned in the Bhavis-yatta-kaha of Dhanapala

दक्षिणापथ (दक्खिणवह) IV, 2, 4; Ancient name of Deccan i. e. the part of India to the south of the Narmada. The name occurs in the Pali books of the Buddhists. It is the Dakkinabades of the Greeks. It is defined in Bh. Nat. XIII, 26, as follows:—

महेन्द्रो मलयः सह्यो मेलकः पलपिञ्जरः
पतेषु संश्रिता देशाः स ज्ञेयो दाक्षिणापथः॥

दंतीपुर 1, 14, 4; II, 5, 4; II, 19, 3; III, 1, 2; III, 11, 9. Here Padmavati was taken by the elephant running away from Campa. Karakanda was born in its vicinity and later was crowned king of the city. It is identical with Dantapur, the ancient capital of Kalinga, mentioned in Pali books in connection with the tooth-relic of Buddha (see Dattha vansa). It is probably the Dandagula, °guda or °pula of Pliny. Cunningham identifies it with Rajamahandri while N. L.

Dey identifies it with Puri. Danti being a synonym for *Hasti* (*elephant*) *later writers* have mistaken it for Hastinapur.

द्रविडदेश IV, 1, 4; VIII, 18, 4. The land of the three kingdoms, *Coda*, *Cera* and *Pandya*. *Damirica* of Periplus and *Damirike* of Ptolemy. Acc. to Mbh. *Vanaparva*, 118, its northern boundary was the Godavari. Later, the southern part of the Peninsula bounded on the north by the *Krishna* and the *Tungabhadra* was called as such. It is otherwise known as the Tamil country. It was also called Coda (Vikram. Intro. P. 27 Note)

नालन्द (°णालंद) X, 10, 9. The most famous seat of Buddhist learning. Fa Hian places the hamlet of Nalo at one yojana or seven miles from the hill of the isolated Rock (Giryeka) and also the same distance from new Rajagriha. It is now identified with Bargaon or Badgaon (Vatagrama or Vihara-grama) which lies seven miles to the north west of Rajagriha in the district of Patna. Excavations carried on at the place have revealed traces of the vast Buddhist monastery.

पाण्ड्य (पंडि or पंडिय) IV, 1, 5; VIII, 18, 5. Mentioned in the epics, the Varttikas of Katyayana and *the inscriptions of Asoka. Megas*thenes refers to Pandoe as the only Indian race ruled by women. The country corresponded roughly to the Madura and Tinnevelly districts, Travancore and parts of Coimbatore and Cochin. Its capital was Madura (Mathura or Dakshina Mathura). In the seventh Century A.D. the Pandyas conquered the Cola and Cera territories, but were subdued by the Colas in the middle of the ninth century.

पूदी (सिरि पूदी) V, 4, 6; V, 5, 3. A mountain in the Malaya (Malabar) country on which stood the temple of the 24 Tirthamkaras reputed to have been built by the lord of Lanka, a descendant of Ravana, from where the Vidyadharas picked up the image of Parsvanatha on their way to Simhala. It is probably identical with the Podyil hill in the Western Ghats, south of the Palaghat gap and west of Tinnevelly (see SIJ.)

प्रतिष्ठान (पइट्ठाण) VI, 9, 2. Going to the Ganges from Kausambi, Naravahanadatta came to this place. So it can not be the Pratisthana on the Godavari. It is probably identical with Jhusi opposite to

Allahabad across the Ganges which is still called Pratisthana-pur. It is mentioned in the Mahabharata and the Kurma and Agni Puranas. It was the capital of king Pururavas of the Vikram-orvasiyam. Acc. to Ram. Uttara kanda 90, 22, it was founded by king Ila

प्रयाग (पयाग) VI, 6, 5; VI, 7, 7. Two Brahmins Madhava and Madhu-sudana of Muttra go there one after another to terminate their life through sheer disgust. Compare this with the description of the place given by Hiuen Tsang " In the city there is a Deva temple beautifully ornamented and celebrated for its numerous miracles. Before the hall of the temple, there is a great tree with spreading boughs and branches and casting a deep shadow. There was a body-eating demon here who, depending on the custom (of committing suicide) made his abode here. Accordingly, on the left and right one sees heaps of bones. Hence, when a person comes to this temple, there is everything to persuade him to despise his life and give it up; he is encouraged there to, both by promptings of the heretics and also by the seduction of the evil spirit. From very early days till now this very false custom has been practised. " Ravishena in his Padma P. III, 281, mentions it as follows:-

प्रयाग इति देशोऽसौ प्रजाभ्योऽस्मिन्गतो यतः ।
प्रकृष्टो वा कृतस्त्यागः प्रयागस्तेन कीर्तितः ॥

It is identical with Allahabad

भरतक्षेत्र (भरहछेत्त) I, 3, 3; II, 2, 1; IV, 1, 3; V, 1, 5; X, 1, 7; X, 6, 2. same as Bharata-varsa, by which name India is mentioned in all ancient books.

मलय (°विषय) V, 4, 5; V, 5, 4. The Malayalam or Malabar country including Cochin and Travancore, the Malayagiri and the southern part of the Western Ghats. Famous for its sandal. It included the *Pudi* mountain.

मथुरापुरी (महुराउरि) VI, 4, 8; Modern Muttra in U. P. The capital of the ancient Surasena, the habitat of the Sauraseni Prakrit. Hence also called Sauripura, It was the birth-place of Krishna. Many Jain remains have been excavated at Kankali-tila (J. Stupa.) It had trade connections with the south in very ancient times (see stories of Mahilaropya in Panchatantra.)

मेरु I, 16, 3; II, 3, 8; V, 3, 6. A mountain of Pauranic fame, also called Sumeru. Identified with the Rudra-Himalaya in Garhwal where the river Ganges has its

source near Badarikashrama (Dey. Geo; Mbh. Santi 335, 336). It is also called Pancha-Parvat, for boundaries of which see Matsya P. 113; Padma P. 128. In sound at least, it agrees with Meros mountain which was ascended by Alexander (Mac Crindle: Invasions of India, P. 338) and which is identified with Marhoh near Jalalabad in the Punjab.

यमुना (जउणा) X, 12, 9 The river Jumna.

रथनूपुर (रहणेउर) V, 2, 1; X, 1, 8. A town in south Vediardha from where came Nila and Mahanila who established themselves at Terapur and excavated the first cave there.

लंका V, 4 5; V, 5, 1 Amitavega and Suvega had to cross the Malaya (Malbar) to reach it The king of Lanka, a descendant of Ravana had built a Jina temple at Pudi in Malaya. It is described as Trikuta or three peaked in the Ram. Sundara kanda chap. 1. It is believed by some to be identical with the present Mantotte in Ceylon. Others think it to be a town now submerged in to the sea (Mutu Coomar Swami's Datha vamsa p. 97). Sardar Kibe has tried to locate it near Amarakantaka in the Central Provinces. Dr. Jacobi located it in Assam, while Mr. V. H. Vader places it some where at the equator (IHQ. II, 345; IV, 339, 694.)

वत्स (वच्छ) VI, 1, 3. The country round about Kausambi which was the capital. King Udayana of classical fame and his son Naravahanadatta of the Katha-sarit-sagara and of the present work, belonged to it.

वाणारसि II, 16, 3. Modern Benares in U. P. It is sacred to the Jains being the birthplace of their 7th and 23rd Tirthamkaras. Close to it is Saranath which is so called because it was the birthplace of the 11th Tirthamkara Sreyamsanatha. Benares is one of the most sacred places of the Hindus. It was the capital of Kasi (Ram. Uttarakanda 48) which, at the time of Buddha, formed a part of the Kosala kingdom. According to one account, it was founded by Kasa or Kasiraja, a descendant of Pururavasa king of Pratisthana. It was visited by Hiuen Tsang who has recorded a description of it.

विजयार्ध (विजयड्ढ) II, 2, 1; V, 1, 6; V, 7, 2; VI, 11, 2; VI, 13, 7. A mountain in the north of the Bharata Kshetra, so called because it marks half the conquest of a *cakravartin*. Same as Vediardha.

विद्याधर पर्वत VI, 10, 3. Same as Vediardha.

विद्युत्प्रभ (विज्जुप्पह) II, 2, 5. A town in Southern Vediardha.

विन्ध्य (विंज्झ) I, 12, 8; II, 2, 11. The Vindhya mountain. It included Kalinjar, and is said to lie between *Andhra* and *Kalinga.*

वैताढ्य (वेयड्ढ) **गिरि** V, 3, 9; X, 1, 7. The mountain of the Vidyadharas. According to the Kss, XIV, 3, 65-66, ' On the Himacala mountain there are two Vediardhas of Vidyadharas, the northern and the southern. On the other side of the Kailasa is the northern Vediardha and on the lower side is the southern Vediardha.' (See Intro.) According to Hemacandra's TSP. Vaitadhya mountain was 400 miles long touching the rivers Ganges and Sindha on either side. It was given as dominion to Nami and Vinami by Dharanendra the protecting deity of the first Tirthamkara Adinath. Nami occupied the southern Vaitadhya and founded fifty cities in it including Jayanti and Rathanupura Cakravala, and Vinami occupied the northern Vaitadhya and similarly founded another fifty towns.

श्रावस्तीपुरी (सावत्थिपुरि) X, 6, 2. Modern Sahet Mahet on the Rapti river in the Gonda district of Oudh. It was the birth-place of the 3 rd and 8 th Tirthamkaras *Sumalinatha* and *Candraprabha* on account of which it is also known amongst the Jains as *Candrapuri.* It was the capital of Uttara Kosala (Ram. Uttara kanda 121). It was founded by Sravasta the king of the solar race (V P. IV, 2, 13). Rama, when dividing his kingdom, gave it to Lava (Vayu P. Uttara, 26). At the time of Buddha, Prasenjit was the king of Uttara Kosala with his capital at Sravasti. His son Jet built the Jeta vanavihara close to the town where Buddha resided for 25 years, and out of the 498 Jatakas (birth stories) 416 were told at this place. (Cun. SB. p. 99; Arch. Re I, 330.) Excavations carried on at the place have revealed numerous Jain images mostly of the 11th century. (Arch. Re. 1907-08).

सत्यलक्ष्मीपुर (सच्चलच्छि) VII, 5, 2. Home of the Khecara who met Karakanda at Terapur.

सहस्रकूटभवन V, 8, 9. Name of a temple at Terapur. May refer to the first cave built by Nila and Mahanila which is said to have had a thousand pillars (Sahasa-khambha). On inquiry Mr. Nemchand Balchand Gandhi of Osmanabad wrote to me to

say that in Dhara Siva there was a Sahasrakuta-Jina-laya which is now ruined. Some pillars are traceable in the mosques and other buildings of the place. Some images of that temple were lying in the compound of Kazi Mahal, but they have now been removed from there to another house." (Letter dated 11-9-31).

सिंधु I, 3, 3. The river Indus.

सिंहलद्वीप VII, 6, 4. Modern Ceylon. Karakanda visited it, married the daughter of the king of the island and returned by sea.

सुरसरित् III, 9, 4; VI, 9, 1; VIII, 7, 4. The river Ganges.

सौराष्ट्रदेश (सोरट्ठ देस) III, 5, 6. The peninsula of Gujrat and Kathiawad; the Syrastrene of Ptolemy and Sula-cha of Hiuen Tsang who locates its capital at the foot of Mount Yeuchen-ta (Ujjanta SK. Urjayat.) which is also mentioned in the inscription of Rudradaman and Skanda-gupta. It is, thus, the old city of Junagadh which is the same as Girinagara mentioned by our author as the capital (see गिरिनगर).

हिमवत् गिरि III, 12, 7. The mountain Himalaya where the Ganges has its source.

NOTES

CRITICAL AND EXPLANATORY.

NOTES

After a complete translation and glossary together with indices of personal and geographical names with notes, as well as the material reserved for the Introduction, what remains to be given under this head is elucidation of technical terms of Jaina religion and a discussion of the few difficult and obscure expressions. The necessity of lengthy explanations of technical terms has been avoided by giving full references to standard works.

I.

I, 2, 8. For सिद्धसेन and others mentioned here see Introduction.

I, 2, 5. तरेव्वइं—तरितुम्. See also I, 5, 5 देवएं—दातुम्, and वहेव्वइं—वधितुम् (हन्तुम्).

I, 3, 7. जहिं हालिणि etc. cf. Nayak. I, 13, 7–8; Jasa. I, 21, 7.

I, 4, 2. It is difficult to say what कउसीस exactly means here. The tippana on the word is कोसीसा which in Hindi is equivalent to कासीस = green vitriol or sulphate of iron. (For construing the line in this sense of the word see translation). We could also dissolve the word as कउसी+सअ = कौशी+शत hundreds of silk (banners). In this sense cf. Jasaharacariu I, 3, 17 ' चलचिंधहिं मिलियहिं णहयलि घुलियहिं छिवइ व सग्गु सयं भुअहिं । But silk banners are separately mentioned further on in line 5. If कउ could be equated with some word meaning a house or mansion then the word could be taken to mean हर्म्य+शीर्ष (शिखर) which would suit the context excellently.

I, 4, 10. धाडीवाहन literally means ' leader of an assault ' धाटी+वाहन. The name is given as दहिवाहन in Prakrit and दन्तिवाहन in Sanskrit versions of the story. (see Appendices) At one place Subhacandra also gives धात्रीवाह (दन्तिवाहन इत्याख्यो धात्रीवाहापराभिधः II, 38).

अथ पद्मावती खिन्ना गान्धारीं क्षान्तिकां क्षमाम्। क्षणात्सा खेदतो दक्षा शिश्राय सुखासिद्धये ॥ ५३ ॥
तथा पद्म । जगामाशु सुपद्माभा जिनालयम् । निस्सहीति पदं प्रोच्य ननाम च जिनाकृतीः ॥ ५४ ॥
समाधिगुप्तनामानं मुनिं गुप्तित्रयात्मकं । त्रिरत्नराजितं रम्यं सा ववन्दे विदांवरा ॥ ५५ ॥ canto II

Subhacandra goes on to say that Padmavati requested the sage to give her *Diksha*, the latter refused saying that she had broken a vow three times in her past life as a result of which she had experienced separation from her father, husband and son in this life, and that she would be fit for *Diksha* when the sin is completely pacified when her son would be crowned king. (For her breaking a vow in her past life, see X, 12, 3).

II, 7, 7. जल्लमल्लेण विलित्तगत्त—Neglecting the body altogether and allowing dirt to settle on it was a form of penance and those ascetics who practised it were given the title of मलधारिन् (see Jaina Silalekha Samgraha, Index.) जल्ल meant perspiration and the dirt settled on it, while मल meant the excretions of the nose, eyes, ears, etc. See प्रतिष्ठापाठ of जयसेन p. 223—

स्वेदावलम्बितरजोनिचयो हि येषामुत्क्षिप्य वायुविसरेण यदंगमेति ।
तस्याशु नाशमुपयाति रुजां समूहो जल्लौषधीशमुनयस्त इमे पुनंतु ॥ ६९० ॥
नासाक्षिकर्णरदनादिभवं मलं यत्नैरोग्यकारि वमनज्वरकासभाजाम् ।
तेषां मलौषधसुकीर्तिजुषां मुनीनां पादार्चनेन भवरोगहृति र्नितान्तम् ॥ ६९१ ॥

II, 7, 9. The corresponding portion in Subhacandra's work is—

तत्र कश्चिद्ददर्शाशु नृकपालमुखे पुनः ।
नेत्रयोश्च समुत्पन्नं वेणुत्रयं त्रिलोकवत् ॥ III, 68.

II, 9. Compare similar passages in Jasa. I, 24; Naya. III, 1; Bhavis. II, 2.

II, 15, 2. As the line stands it should be construed as अस्य राज्ञः बाहिर्णिमांसेन निश्चयेन जीवामि (तत्) मह्यं दीयताम् ।.

II, 18, 3. For the translation of this line substitute ' Two crimes more I shall still forgive '. Subhacandra's translation is एकोऽयमपराधस्तु क्षान्तो द्वावपराधकौ । सोढव्यौ मयका (? मया) प्रीत्या मंत्रिणोऽस्य सुखेषिणः ॥ IV, 57 .

II, 20, 7. चच्चरवंतु has been translated and explained in the glossary as an adjective of गजः It is, however, also possible to take it as an adjective of पट्टन being equivalent to चत्वरवत् full of squares. Subhacandra has—

V.

V, 8, 5. प र मु इ ए हिं has been taken by me as equivalent to परमोत्सुकैः It is also possible to take it as equivalent to पर+मोषकैः = stealing others' property.

V, 10, 3. प री ष ह is thus defined—

शारीरमानसोत्कृष्टबाधहेतून् क्षुदादिकान् ।
प्राहुरन्तर्बहिर्द्रव्यपरिणामान् परीषहान् ॥

For exposition of the twenty two Parisahas see अनगार–धर्मामृत of Asadhara VI, 84, onwards

V, 12, 1-2. For the five अणुव्रत, three गुणव्रत and four शिक्षाव्रत, see सावयधम्म दोहा 59-72. The five उदुम्बर are वट, पिप्पल, पर्कर, उदुम्बर and काकोदुम्बर.

V, 12, 4. The *Pratimas* or stages of a house-holder's religious advancement are eleven, namely, दर्शन, व्रत, सामायिक, प्रोषधोपवास, सचित्तत्याग, रात्रिभोजनत्याग, ब्रह्मचर्य, आरम्भत्याग, परिग्रहत्याग, अनुमतित्याग and उद्दिष्टत्याग. For exposition see सागारधर्मामृत, अध्याय ३ and onwards.

VI.

VI, 6, 8, स ले ह ण-सल्लेखना is thus defined in the रत्नकरण्डश्रावकाचार of समन्तभद्र—

उपसर्गे दुर्भिक्षे जरसि रुजायां च निःप्रतिकारे । धर्माय तनुविमोचनमाहुः सल्लेखनामार्याः ॥ १२२ ॥
अन्तक्रियाधिकरणं तपःफलं सकलदर्शिनःस्तुवते ।तस्माद्यावद्विभवं समाधिमरणे प्रयतितव्यम् ॥ १२३ ॥
स्नेहं वैरं सङ्गं परिग्रहं चापहाय शुद्धमनाः । स्वजनं परिजनमपि च क्षान्त्वा क्षमयेत्प्रियवचनैः ॥ १२४ ॥
आलोच्य सर्वमेनः कृतकारितमनुमतं च निर्व्याजम् । आरोपयेन्महाव्रतमामरणस्थायि निश्शेषम् ॥ १२५ ॥
शोकं भयमवसादं क्लेदं कालुष्यमरतिमपि हित्वा । सत्वोत्साहमुदीर्य च मनः प्रसाद्यं श्रुतैरमृतैः ॥ १२६ ॥
आहारं परिहाप्य क्रमशः स्निग्धं विवर्द्धयेत्पानम् । स्निग्धं च हापयित्वा खरपानं पूरयेत्क्रमशः ॥ १२७ ॥
खरपानहापनामपि कृत्वा कृत्वोपवासमपि शक्त्या । पञ्चनमस्कारमनास्तनुं त्यजेत्सर्वयत्नेन ॥ १२८ ॥

नि दा न or looking forward to the reward of the penitential act is one of the transgressions (अतिचार) of सल्लेखना as-

जीवितमरणाशंसे भयमित्रस्मृतिनिदाननामानः । सल्लेखनातिचाराः पञ्च जिनेन्द्रैः समादिष्टाः ॥ १२९ ॥

VI, 7, 8. For प्रयाग as the place where people went to end their life prematurely, see Index of Geographical Names, under प्रयाग. Also see अग्नि पुराण, अध्याय १११;

भ्रान्त्वाथ पत्तने पद्मी पथ्यापणसुपद्धती ।
गेहे गेहे महाभ्यासथ्वत्वरे चत्वरे पुनः । IV, 101.

III.

III, 2. Compare this passage with Nayak. V, 8, 10–15.

III, 4, 1. For the history of the bamboos see II, 7-8

III, 7, 7. We could take the whole of the first foot as one compound and make it an adjective of हउं (अरिदुःसह-मोटन-भट-सहाय: अहम्). But from the context it does not appear that he was accompanied by any other person.

III, 19, 2. वइसाहथाणु वैशाखस्थानं is an attitude in shooting in which the archer stands with the feet a span apart. Apte: Sans. Eng. Dictionary.

IV.

IV, 1, 4. The three old Dravidian kingdoms of the South are conceived here as still very powerful and forming a confederacy with the Colas at the head.

IV, 12, 4. For the mechanical skill of a सूत्रधार see Mudra rakshasa II p. 130 Telang's edition.

IV, 13, 9. The tippana on सणराल is ' मोरा पाहाण घालावणु '. Now मोरा or मोरी in Hindi, Marathi and Gujrati means a little channel to carry off water. This suggested me the Sanskrit equivalent सनालीक (see glossary). In Sanskrit नरा means the earth. From this we might interpret सणरालहिं पत्थरहिं as ' With stones masoned with earth '. नार also means water in Sanskrit.

IV, 17, 1–4. Compare this boast of the Sura, with that of Bhairavananda in Rajasekhara's Karpura-manjiri I, 25—

दंसेमि तं पि ससिणं वसुहावतिण्णं
थम्भेमि तस्स वि रविस्स रहं णहद्धे ।
आणेमि जक्खसुरसिद्धगणंगणाओ
तं णत्थि भूमिवलए मह जं ण सज्झम् ॥

Also see Jasaharacariu I, 6.

न वेदवचनाद्विप्र न लोकवचनादपि ।
मतिरुत्क्रमणीयान्ते प्रयागे मरणं प्रति ॥ ८ ॥
वटमूले संगमादौ मृतो विष्णुपुरीं व्रजेत् ॥ १२ ॥

VII.

VII, 1, 2. For the sight cf an ascetic regarded as an auspicious omen, see श्रीशाकुनसारोद्धार by माणिक्यसूरि, प्रकरण २—

दर्शनं श्वेतभिक्षूणां सर्वोत्तमफलप्रदम् । किं पुनः सूरिसंयुक्तं राजयोगोऽयमुत्तमम् ॥ १० ।
न केवलं मयैवोक्तं श्रीव्यासेनापि भाषितम् । शकुनार्णवेऽपि निर्णीतं शुभं निर्ग्रंथदर्शनम् ॥ ११ ॥
श्रमणस्तुरगो राजा मयूरः कुंजरो वृषः । प्रस्थाने वा प्रवेशे वा सर्वसिद्धिकरःस्मृतः ॥ १२ ॥

VII, 5, 4. णि व स मा णु = निवसमानः = or नृपसमानः like हयसमाणु in VIII, 12, 2. Karakanda was accompanied by other princes as is clear from VII, 6, 4.

VII, 5, 13. Commenting on उत्तराध्ययनसूत्र V, 8, Devendra tells a short story of a certain shepherd who, during his midday-rest, pierced all the leaves of a *nyagrodha* tree with his arrows. (Charpentier's edition p. 298). Also see Jacobi's Maharastri Tales, the story of Bamhadatta, and its translation by J. J. Meyer in his Hindu Tales p. 61, where we read " He wandered about in the wood and saw a goatherd who was making holes in the leaves of a fig tree with peastones (by throwing them at the leaves)." From this it appears that this was once a favourite pastime.

VII, 9, 4-5. The measurements of the sea-monster are thus given by शुभचन्द्र in his version—

षष्टियोजनसूत्तुंग तदर्धायतिसंगतम् ॥
सप्तषष्टिमहास्फीतयोजनै दीर्घतां गतम् ।
निरुध्याब्धिं स्थितं मध्ये मेरुवल्लंघनातिगम् ॥ ११, ९५–९६.

VII, 13. The description of the goddess in this *Kadavaka* is thus reproduced by Subhacandra:—

कोमलांगी सुलावण्या लीलया सहितामला । ललामलक्षिता कम्रकुण्डलाभ्यां विराजिता ॥ १४२ ॥
सपुस्तककरस्फारभृंगारपरिभूषिता । सुमृणालकरारम्यरक्ताभरणभासुरा ॥ १४३ ॥
किंकिणीकलरावाद्यमेखलामंडितोत्कटा । सनूपुरपदा दिव्या प्रसन्ना गुणमालिका ॥ १४४ ॥
फणाभिः पंचभिः·········फणिनं परम् । दधती मूर्ध्नि सन्मान्या श्रवणामृतवाग्वरा ॥ १४५ ॥

व्यंजयन्ती दिशां चक्रं धाम्ना धामालिलिङ्गिता । वीक्ष्य वक्षःस्थलस्थूलमुक्ताफलसुदामिका ॥ १४६ ॥
तदा पद्मावती देवी धरायां दधती धृतिम् । तद्ध्यानाद्वदनाञ्जेनाऽवातरद्भासिनो द्रुतम् ॥ १४७ ॥ सर्ग ११.

VII, 15. With regard to the practice of capturing husbands which is exemplified in this *Kaduvaka*, I quote the following from 'Tribes and Castes of the Central Provinces' by Russel and Hiralal, Part II, p. 521—

Kolams, a Dravidian tribe residing principally in the Wun *taluka* of the Yeotmal district of Berar "had the practice of capturing husbands for women who would otherwise have gone unwedded, this being, apparently, a survival of the matriarchate. It does not appear that the husbands so captured were ever unphilosophical enough to rebel under the old regime."

VIII.

VIII, 5, 5. The word अक्का has been discussed by Mr. A. N. Upadhye in his article 'Kanarese words in Desi lexicons' published in Bhandarkar ORIJ (1931). The word occurs in various languages, Aryan, Dravidian and Scythian, and, according to Dr. Caldwell, "the ultimate base of all these words is probably 'Ak' old."

VIII, 5, 13. वले according to Vararuci VIII, 12, is a term of address 'अइवले संभाषणे'.

VIII, 7, 8. I find this line a bit obscure. Subhacandra's version is as follows:—

शतपंचप्रमाः कीरा वयं तस्थिम चोन्नते । अनेकहे सदैकस्मिँल्लभमानाः फलावलिम् ॥ ॥ ३४ ॥
तद्बुधे वर्द्धिता वल्ली क्षिता व्याता मया शुकान् । कृंतितुं नैव केनापि छिन्ना सा पक्षिणा पुनः ॥ ३५॥
कालेन वर्द्धितां वल्लीं किराता वीक्ष्य चागताः । (सर्ग १२.)

We can get the substance of these lines in the original if we include the additional line of D given by me in the foot notes.

VIII, 16, 1. टक्कु—an inhabitant of the टक्कदेश which embraced the whole of the plains of the Punjab from the Indus to the Bias, and from the foot of the mountains to the junction of the five rivers below Multan. (Cun. Geo. p. 171.)

VIII, 17, 6-8. रत्नावली, मुक्तावली, कुसुमाञ्जलि or पुष्पाञ्जलि, पल्योपम, चतुःशास्त्रविधि and

वसुधाराविधि, are various kinds of fasts and rituals observed on special days during a particular period of time.

IX

IX, 6. The twelve *kaḍavakas*, beginning with the sixth, deal with the twelve *Bhavanas* or pious thoughts namely अनित्य, अशरण, संसार, एकत्व, अन्यत्व, अशुचित्व, आश्रव, संवर, निर्जरा, लोक, धर्म and बोध. For an exposition of these, also see बारस अणुवेक्खा of Kundakundacarya.

IX, 16, 3. The five *vratas* are अहिंसा, अचौर्य, सत्य, ब्रह्मचर्य and अपरिग्रह (see IX, 22, 3-8)

IX, 16, 6. The ten characterstics of Dharma are क्षमा, मार्दव, आर्जव, सत्य, शौच, संयम, तपः, त्याग, आकिञ्चन and ब्रह्मचर्य.

IX, 16, 7. The fourteen मार्गणा or soul-quests are गति, इन्द्रिय, काय, योग, वेद, कषाय, ज्ञान, संयम, दर्शन, लेश्या, भव्यत्व, सम्यक्त्व, संज्ञित्व and आहार For exposition, see गोम्मटसार, जीवकाण्ड, गाथा १४० onwards.

IX, 16, 8. The fourteen गुणस्थान or spiritual stages are मिथ्यात्व, सासन or सासादन, मिश्र, अविरत सम्यक्त्व, देशविरत, प्रमत्तविरत, अप्रमत्तविरत, अपूर्वकरण, अनिवृत्तिकरण, सूक्ष्मसाम्पराय, उपशान्तमोह, क्षीणमोह, सयोगकेवली and अयोगकेवली. For exposition see गोम्मटसार, जीवकाण्ड गाथा ८–६९.

IX, 20, 3. The two divisions of Dharma are that of the householder and that of the homeless ascetic (सागार and अनगार). see IX, 22.

IX, 20, 9. The four kinds of charity are औषध, शास्त्र, अभय and आहार, (see IX, 23, 4-7), and the three worthy recipients are the sage, the Jaina house-holder observing vows and one who is faithful but not observing the vows. see सावयधम्मदोहा—

उत्तमपत्तु मुणिंदु जगि मज्झिमु सावउ सिट्ठु । अविरयसमाइट्ठि जणु पभणिउ पत्तु कणिट्ठु ॥ ७९ ॥

IX, 20, 20. The six occupations of life are असि, मषि, कृषि, शिल्प, विद्या and वाणिज्य. The six compulsory daily duties (षड् आवश्यक) of a faithful Jaina householder are देवपूजा, गुरूपास्ति, स्वाध्याय, संयम, तपः and दान

IX, 20, 21. लेश्या or thought-paint is thus defined:

लिंपइ अप्पीकीरइ एदीए णिय-अपुण्ण-पुण्णं च । जीवो त्ति होदि लेस्सा लेस्सागुणजाणयक्खादा ॥४८९॥

जीवकाण्ड.

They are six कृष्ण, नील, कापोत, पीत, पद्म and शुक्ल of which the first three are regarded अशुभ For exposition see गोम्मटसार, जीवकाण्ड, गाथा ४८९-५५६.

IX, 21, 3. The *tattvas* are seven जीव, अजीव, आश्रव, बन्ध, संवर, निर्जरा and मोक्ष. For exposition in English, see 'Practical Path' by Champat Rai. For the eight qualities of Right Faith, निःशंकित etc., see रत्नकरण्डश्रावकाचार of समन्तभद्र ११–१८.

IX, 21, 9. The seven व्यसन are enumerated in the following verse:-
द्यूतं मांसं सुरा वेश्याखेटं चौर्यं पराङ्गना। महापापानि सप्तानि व्यसनानि त्यजेद् बुधः॥

IX, 23, 2. ध्यान is of four kinds आर्त, रौद्र धर्म and शुक्ल. Of these the first two produce evil and the last two good—

आर्तरौद्रविकल्पेन दुर्ध्यानं देहिनां द्विधा। द्विधा प्रशस्तमप्युक्तं धर्मशुक्लविकल्पतः। २०॥
स्यातां तत्रार्तरौद्रे द्वे दुर्ध्यानेऽत्यन्तदुःखदे। धर्मशुक्ले ततोऽन्ये द्वे कर्मनिर्मूलनक्षमे॥ २१॥ etc.
ज्ञानार्णव, प्रकरण २५.

IX, 24, 2. The five vows of the ascetics are the same as those of the householders, differing from the latter in their rigour and thoroughness of observance.

IX, 24, 6. Celibacy observed by मनः, वचः, काय, and कृत, कारित, अनुमोदन constitutes the nine kinds of ब्रह्मचर्य.

IX, 24, 7. The two kinds of परिग्रह are अन्तरङ्ग and बहिरङ्ग i. e. the inner passions and material belongings.

IX, 24, 8. The मूलगुण of ascetics are twenty-eight, five Mahavratas, five Samitis, five sense-controls, six obligatory duties and seven other observances. For an exposition of these, see मूलाचार, अध्याय १.

IX, 24, 9. The number of उत्तरगुण is given as eightyfour lakhs, for a classification of which, see मूलाचार, गाथा १०२३ and onwards.

X

X, 9, 4. There is double-meaning in the second part of the line बहुप्रहरैः ननु सूर्योऽपि सुप्तः and बहुप्रहारैः ननु शूरोऽपि सुप्तः।

X, 9, 6. On पुण्णाय (पुन्नागा?) the tippana in S is पुंश्चली स्त्री and in N दुश्चारिणी.

X, 19, 8. I am not sure whether I have interpreted the first foot of this line quite correctly. But I could not find any other meaning which would suit. Subhachandra does not help here. His version is—

यावदास्ते वने रात्रौ भवने देवनिर्मिते । तावत्तत्र स आयासीद्राक्षस्युत्क्षिप्तमत्करा (मत्सरा) ॥

X, 26. In this kadavaka is described the method of celebrating the five kalyanakas गर्भ, जन्म, तपः, ज्ञान and निर्वाण of a Tirthamkara. Subhachandra's version of it is as follows:—

मासे भाद्रपदे कृष्णे प्रोषधः प्रतिपत्तिथौ । गर्भकल्याणकाख्यः स कार्यः सत्कार्यकोविदैः ॥ १११ ॥
सिद्धचारित्रसच्छांतिभाक्तिभिः क्रियसक्रिया (?) । तद्दिने मुनिभिर्मुक्त्यै महद्भिर्निर्मलाशयैः ॥ ११२ ॥
गृहस्थैर्दधिदुग्धाद्यैः स्नपनं श्रीजिनेशिनः । विधीयते तनुत्यागो रात्रौ जागरणं तथा ॥ ११३ ॥
पंचम्यां प्रोषधस्तस्मिञ्जन्मकल्याणसंज्ञितः । पूर्वोक्तास्ताः क्रियाः कार्या दिने तस्मिञ्शुभाप्तये ॥ ११४ ॥
अष्टम्यां क्षपणस्तस्मिन्मासि ख्यातो महर्षिभिः । सन्निष्क्रमणसन्नामा सर्वसिद्धिप्रदायकः ॥ ११५ ॥
सिद्धचारित्रसद्योगशांतिभक्त्याऽभिवंद्यते । जिनो विजितकर्माऽथ मन्मथोन्मादमंथकः ॥ ११६ ॥
केवलज्ञानकल्याणो दशम्यां प्रोषधो मतः । सिद्धश्रुतसुचारित्रयोगशांतिक्रियां भजेत् ॥ ११७ ॥
निर्वाणाख्यं चतुर्दश्यां क्षपणाय पर्णः क्रिया (?) । कार्या सिद्धश्रुतोद्वृत्तयोगनिर्वाणशान्तिभिः ॥ ११८ ॥
व्रतानां तिलकं तेन पंचकल्याणसंज्ञकम् । पंचवत्सरपर्यन्तं तेने चतुरचेतसा ॥ ११९ ॥

X, 26, 18. विउसग्गहिं अट्ठहिं-व्युत्सर्ग means कायोत्सर्ग, but it is not clear what eight refers to in that respect. " The tippana is " कायोत्सर्ग करवु आठ गणीए णुकार " which means renunciation of the body having repeated the Navakara mantra eight times. The translation should be corrected accordingly.

APPENDICES.

APPENDIX A.

करण्डु राजा

[Extract from कुम्भकार-जातक in Jataka Vol. III]

अतीते बाराणसियं ब्रह्मदत्ते रज्जं कारेन्ते बोधिसत्तो बाराणसिनगरस्स द्वारगामे कुम्भकारकुले निब्बत्तित्वा वयप्पत्तो कुटुम्बं सण्ठपेत्वा एकं पुत्तञ्च धीतरञ्च लभित्वा कुम्भकारकम्मं[1] निस्साय पुत्तदारं[2] पोसेसि[3] तदा कालिङ्गरट्ठे दन्तपुरनगरे[4] करण्डु[5] नाम राजा महन्तेन परिवारेन उय्यानं गच्छन्तो उय्यानद्वारे फलभारभरितं मधुरफलं अम्बरुक्खं दिस्वा हत्थिक्खन्धगतो[6] येव हत्थं पसोरत्वा एकं अम्बपिण्डं गहेत्वा उय्यानं पविसित्वा मङ्गलसिलाय निसिन्नो दातब्बयुत्तकानं दत्वा अम्बं परिभुञ्जि। रञ्ञा गहितकालतो पट्ठाय सेसेहि नाम गहेतब्बमेवा ति अमच्चापि ब्राह्मणगहपतिकादयो पि अम्बानि पातेत्वा खादिंसु। पच्छा पच्छा[7] आगता रुक्खं आरुय्ह मुग्गरेहि पोथेत्वा ओभग्गविभग्गसाखं कत्वा आमकफलं[8] पि असेसेत्वा खादिंसु। राजा दिवसं उय्याने[9] कीळित्वा सायण्हसमये अलंकतहत्थिक्खन्धे[10] निसीदित्वा गच्छन्तो तं रुक्खं दिस्वा हत्थितो ओतरित्वा रुक्खमूलं गन्त्वा रुक्खं ओलोकेत्वा "अयं पातो व पस्सन्तानं अतित्तिकरो फलभारभरितो सोभमानो अट्ठासि, इदानि गहितफलो ओभग्गविभग्गो असोभमानो ठितो" ति चिन्तेत्वा पुन अञ्ञतो ओलोकेन्तो अपरं निप्फलं अम्बरुक्खं दिस्वा "एस रुक्खो अत्तनो निप्फलभावेन मुण्डमणिपब्बतो विय सोभमानो ठितो, अयं पन फलितभावेन[11] इमं ब्यसनं पत्तो, इदं अगारमज्झम् पि फलितरुक्खसदिसं पब्बजा निप्फलरुक्खसदिसा सधनस्सेव भयं अत्थि[12] निधनस्स भयं नत्थि, मयापि निप्फलरुक्खेन विय भवितब्बं" ति फलरुक्खं आरम्मणं कत्वा रुक्खमूले ठितको व तीणि लक्खणानि सल्लक्खेत्वा विपस्सनं वड्ढेत्वा पच्चेकबोधिञाणं निब्बत्तेत्वा "विद्धंसिता[13] दानि मे मातुकुच्छिकुटिका छिन्ना तीसु

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१ °रकुलं. २ °दानं. ३ पे°. ४ नन्द°. ५ करण्डको. ६ °क्खन्धवरगतो. ७ only one पच्छा. ८ आमफलं. ९ °नं. १० °न्धवरे. ११ सफलभा°. १२ omit अत्थि. १३ विधं°.

भवेसु पटिसन्धि, सोधिता संसारुक्कारभूमि, सोसितो[1] अस्सुसमुद्दो, भिन्नो[2] अट्ठिपाकारो[3], न त्थि मे पुन पटिसन्धी " ति आवज्जन्तो[4] सब्बालंकारपतिमण्डितो व अट्ठासि । अथ नं अमच्चा आहंसु " अतिवहुंठित अत्थ महाराज " ति । " न मयं राजानो[6] पच्चेकबुद्धा नाम मयं " ति । " पच्चेक-बुद्धा नं तुम्हादिसा होन्ति देवा " ति । " अथ कीदिसा होन्ती " ति । ओरोपितकेसमस्सुकासाव-वत्थपटिच्छन्ना कुले वा गणे वा अलग्गा वातच्छिन्नवलाहकराहुमुत्तचन्दमण्डलपटिभागा हिमवति नन्दमूलपब्भारे वसन्ति, एवरूपा देव पच्चेकबुद्धा " ति । तस्मिं खणे राजा हत्थं उक्खिपित्वा सीसं परामसि तावदेवस्स गिहिलिङ्ग अन्तरधायि समणलिङ्गं पातुरहोसिः—

तिचीवरञ्च पत्तो च वासि सूचि च बन्धनं ।
परिस्सावनेन अट्ठेते युत्तयोगस्स भिक्खुनो ॥ ति

एवंवुत्त[9] समणपरिक्खारा काये[10]पटिबद्धा व अहेसुं । सो आकासे ठत्वा महाजनस्स ओवादं दत्वा अनिलपथेन उत्तरहिमवन्ते नन्दमूलपब्भारमेव अगमासि ।

× × ×

करण्डु नाम कलिंगानं गन्धारानञ्च नग्गइ ।
निमिराजा विदेहानं पञ्चालानञ्च दुम्मुखो ।
एते रट्ठानि हित्वान पब्बजिंसु अकिञ्चना ॥
सब्बेविमे[2] देवसमा समागता[3] । अग्गी[4] यथा पज्जलितो तथेविमे[5] ॥
अहं पि एको[6] चरिस्सामि भग्गवि[7] । हित्वान कामानि यथोधिकानी ति[8] ॥

[तासं अत्थो । भद्दे एस संघत्थेरपच्चेकबुद्धो दन्तपुरे नाम नगरे करण्डु नाम कलिंगानं जनपदस्स राजा···· ।]

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१ सोधिता. २ छिन्दो. ३ अत्ता°. ४ °ज्जेन्तो. ५ पटि°. ६ महारा°. ७ नाम. ८ °लाहका°; लाहतराहुमुखामु°. ९ वुत्ता°. १० काये.

१ करकण्ड. २ °वमे; °पिमे. ३ omit समा. ४ all four MSS °ग्गि. ५ °पिमे. ६ एको व; एको वि; एको चरसा. ७ अग्गवि; आग्गिवं. ८ यतोठितानीति; सतोच्चदितानि. ९ करकण्डको.

TRANSLATION.

Once upon a time when Brahmadatta was reigning in Benares, the Bodhisatta was born in a potter's family in a suburb of Benares : when he grew up he became a householder, had a son and daughter, and supported his wife and children by his potter's handicraft. At that time in the Kalinga kingdom, in the city of Dantapura, the king named Karandu, going to his garden with a great retinue, saw at the garden-gate a mango tree laden with sweet fruit: he stretched out his hand from his seat on the elephant and seized a bunch of mangoes: then entering the garden he sat on the royal seat and ate a mango, giving some to those worthy of favours. From the time when the king took one, ministers, brahmins and householders, thinking that others should also do so, took down and ate mangoes from that tree. Coming again and again they climbed the tree, and beating it with clubs and breaking the branches down and off, they ate the fruit, not leaving even the unripe. The king amused himself in the garden for the day, and at evening as he came by on the royal elephant he dismounted on seeing the tree, and going to its root he looked up and thought, " In the morning this tree stood beautiful with its burden of fruit and the grazers could not be satisfied: now it stands not beautiful with its fruit broken down and off. " Again looking from another place he saw another mango tree barren, and thought, " This mango tree stands beautiful in its barrenness like a bare mountain of jewels; the other from its fruitfulness fell into that misfortune: the householder's life is like a fruitful tree, the religious life like a barren tree: I too would be like the barren tree. " So taking the fruit-tree as his subject, he stood at the root; and considering the three (impermanence, suffering, unreality) properties and perfecting spiritual insight, he attained pacceka-buddhahood, and reflecting " the envelope of womb is now fallen from me, rebirth in the three existences is ended, the filth of transmigration is cleansed, the ocean of tears dried up, the wall of bones broken down, there is no more rebirth for me, " he stood as if adorned with every ornament. Then his ministers said, " You stand too long, O Great King ! " " I am not a King, I am a Pacceka-buddha. " " Pacceka-buddhas are

not like you, O king. " " Then what are they like ? " " Their hair and beards are shaved, they are dressed in yellow robes, they are not attached to family or tribe, they are like clouds torn by wind or the moon's orb freed from Rahu, and they dwell on Himalaya in the Nandamūla cave; such, O king, are the paccekabuddhas. " At that moment the king threw up his hand and touched his head, and instantly the marks of a householder disappeared, and the marks of a priest came into view:—

Three robes, bowl, razor, needles, strainer, zone,
A pious brother those right marks should own.

The requisites, as they are called, of a priest became attached to his body. Standing in the air he preached to the multitude, and then went through the sky to the mountain cave Nandamula in the upper Himalaya.

× × ×

Kalinga's king Karaṇḍu, Gandhara's Naggai,
Pancala's ruler Durmukha, Videha's great Nimi,
Have left thrones and lived the life of Brothers sinlessly.

Here the godlike forms they show
Each one like a blazing fire:
Bhaggavi, I too will go,
Leaving all that men desire.

APPENDIX B.

करकण्डू राया

[The story occurs in Devendra's commentary on Uttaradhyayana Sutra. It is reproduced here from Jacobi's Ausgewahlte Erzahlungen in in Maharashtri. The translation is repuduced from J. J. Meyer's Hindu Tales.]

तत्थ करकण्डू । चम्पाए नयरीए दहिवाहणो राया। तस्स चेडग–धूया पउमावई देवी। अन्नया य तीसे दोहलो जाओ। किहाहं रायनेवच्छेनं नेवच्छिया महारायधरियछत्ता उज्जाणकाणणानि[3] हत्थिखन्धवरगया विहरेज्जा। सा उ लुग्गा जाया, राइणा पुच्छिया, कहिओ सब्भावो ताहे, राया सा य जयहत्थिमि आरूढाइं[4] राया छत्तं धरेइ गया उज्जाणं। पढमपाउसो य तया वट्टइ सीयंलएणं सुरहि-गन्ध-मट्टिया-गन्धेणं हत्थी[6] अज्झाइओ वणं संभरेइ। करी वि पयत्तो वणाभिमुहो पयाओ पहाओ जणो न तरइ पिट्ठओ[7] ओलग्गिउं। दो वि अडविं पवेसियाइं[8] राया वडरुक्खं पेच्छइ देविं भणइ। एयस्स वडस्स हेट्ठेणं[10] जाहिइ तओ तुमं साहं गेण्हेज्जासि। ताए पडिसुयं। न तरइ गेण्हिउं। राया दक्खो तेण साहा गहिया। सो उत्तिण्णो निराणन्दो किंकायव्वयामूढो गओ चम्पं।

सा य पउमावई नीया निम्माणुसिं अडविं। जाव तिसाइओ ताव पेच्छइ तलागं महइमहालयं हत्थी। तओ तत्थ ओइण्णो अभिरमइ। इमा वि सणियं सणियं ओइण्णा करिणो उत्तिण्णा[11] तलागाओ। दिसाओ न जाणइ। भयभीया समन्तओ तं वणं पलोएइ। तओ अहो कम्माण परिणई जेण अतक्कियमेव एरिसं वसणमहं पत्ता। ता किं करेमि[12] का मे गइ त्ति सोयं[13]परव्वसा रोविउं पयत्ता। खणमेत्तेण काऊण धीरयं चिन्तियं तीए। न नज्जइ, बहुदुट्ठसावयसंकुले एयंमि भीसणे वणे

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१ किला°. २ °त्थ°. ३ °णे. ४ °आ, ५ सीया°. ६ ओं. ७ °आ. ८ °आ. ९ °क्ख°. १० हेट्ठूण°. ११ ओइण्णा. १२ add कत्थ गच्छामि. १३ mss. साय.

किं पि हवइ। ता अप्पमत्ता हवामि। तओ कयं चउसरणं गमणं गरहियाइं दुच्चरियाइं खामिओ सयलजीवरासी, कयं सागारं भत्तपच्चक्खाणं।

जइ मे होज्ज पमाओ इमस्स देहस्सिमाए वेलाए।
आहारमुवहिदेहं चरिमे समयंमि वोसिरियं[1]॥

तओ पञ्चनमोक्कारो मे सरणं, जओ सो चेव इहलोग-परलोगेसु कल्लाणावहो। भणियं च:—

वाहि-जल-जलण-तक्कर-हरि-करि-संगाम-विसहर-भयाइं।
नासन्ति तक्खणेणं नवकार-पहाण-मन्तेणं॥
न य तस्स किंचि पहवइ डाइणि-वेयाल-रिक्ख-मारि-भयं।
नवकार-पहावेणं नासन्ति य सयल दुरियाइं॥

तहा:—

हिययगुहाए नवकारकेसरी जाण संठिओ निच्चं।
कम्मट्ठगण्ठि दोघट्टघट्टयं ताण परिनट्ठं॥

तओ नवकारमणुसरन्ती पविट्ठा एगदिसाए। जाव दूरं गया ताव दिट्ठो एगो तावसो। तस्स मूलं गया अभिवाइओ सो। पुच्छिया तेण कओ सि, अम्मो, इहागया। ताहे कहेइ अहं चेडगस्स धूया, जाव हत्थिणा आणीया। सो य तावसो चेडगस्स नियल्लओ। तेण आसाइया मा बीहेहि[2] त्ति। भणिया य मा सोयं करेहि ईइसो[3] चेव संजोगविओगहेऊ जम्म-मरण-रोग-सोग-पउरो असारो संसारो। वणफलेहिं अणिच्छन्ती वि काराविया पाणवित्तिं[4] नीया वसिमं[5] भणिया य एत्तो परेण हलकिट्ठा भूमी तं न अक्कमामो अम्हे। एसो दन्तपुरस्स विसओ दन्तवक्को य एत्थ राया। ता तुमं निब्भया गच्छ एयम्मि नयरे। पुणो सुसत्थेण गच्छसु[6] चम्पं ति। नियत्तो तावसो। इयरा पविट्ठा दन्तपुरं, गया पुच्छन्ती साहुणीमूलं। वन्दिया पवत्तिणी। पुच्छिया कओ[7] साविगा। कहियं तीए जहट्ठियं। परुण्णा मणागं संठविया पवत्तिणीए महाणुभावे, मा कुणसु चित्तखेयं अलंघणिओ हु विहिपरिणामो। जओ:—

विहाडवइ घडियं पि हु विहडियमवि किंचि संघडावेइ।
अइनिउणो एस विही सत्ताण सुहासुहक[8]णे॥

किं च—

खणदिट्ठनट्ठविहवे खणपरियट्टन्तविविहसुहदुक्खे।
खणसंजोगविओगे संसारे नत्थि किं पि सुहं॥
जेण च्चिय संसारो बहुविहदुक्खाण एस भण्डारो।
तेण च्चिय इह धीरा अपवग्गपहं पवज्जन्ति॥

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1 add सव्वं तिविहेण वोसिरिगं। २ °ह. ३ ईएसो, ४ mss. °वित्ती. ५ तापसाश्रमं ६ गच्छेज्जासु. ७ कुओ. ८ °हे क°.

एवमाई अणुसासिया संवेगमुवगया ताणं चेव मूले पव्वइया। पुच्छियाए वि दिक्खाए अदाणभएण गब्भो न अक्खाओ। पच्छा णाए मयहरियाए सब्भाओ कहिओ। पच्छन्नं घरियाँ पसूया समाणी सह नाममुद्दाए कम्बलरयणेण य सुसाणे छड्डेइ। पच्छा मसाणपालेण गहिओ भज्जाए अप्पिओ। अवकिण्णओ त्ति नामं कयं। सा य अज्जा तीए पाणीए समं मेत्तिं करेइ त्ति। सा अज्जा ताहिं संजईहिं पुच्छिया कहिं गब्भो। भणइ मयगो जाओ, ता मे उज्झिओ। सो तत्थ संवड्ढइ। ताहे दारगरूवेहिं समं रमइ। सो ताणि डिम्भरूवाणि भणइ अहं तुब्भं राया, मम करं देह। लुक्खकच्छूए गहिओ। ताणि भणइ ममं कण्डूयह। ताहे से करकण्डु त्ति नामं कयं। सो य ताए संजईए अणुरत्तो। सा य से मोयए देइ, जं वा भिक्खं लद्धं लहेइ।

संवड्ढिओ सो सुसाणं रक्खइ। तत्थ दो संजया केणइ कारणेण अइगया; जाव एगत्थ कुडंगे दण्डगं पेच्छन्ति। तत्थ एगो दण्डलक्खणं जाणइ, जहाः—

एगपव्वं पसंसन्ति दुपव्वा कलहकारिया। तिपव्वा लाभसंपन्ना चउपव्वा मारणन्तिया ॥१॥
पञ्चपव्वा उ जा लट्ठी पन्थे कलहनिवारिणी। छपव्वा य आयंको सत्तपव्वा अरोगिया ॥२॥
चउरंगुलपइट्ठाणा अट्ठंगुलसमूसिया। सत्तपव्वा उ जा लट्ठी मत्तगयनिवारिणी ॥३॥
अट्ठपव्वा असंपत्ती नवपव्वा जसकारिया। दसपव्वा उ जा लट्ठी तहियं सव्वसंपया ॥४॥
वंका कीडक्खइया चित्तलया पोल्लिया य दड्ढाय। लट्ठी य उब्भसुक्का वज्जेयव्वा पयत्तेण ॥५॥
घणवद्धमाणपव्वा निद्धा वण्णेण एगवण्णा य। एमाइ लक्खणजुया पसत्थ लट्ठी मुणेयव्वा ॥६॥

तओ तेण भणियं जो[11] एयं दण्डगं[12] गेण्हिस्सइ सो राया होहिइ; किंतु पडिच्छियव्वो जाव अन्नाणि चत्तारि अंगुलाणि वड्ढइ ताहे जोगो त्ति। तं तेन मायंगचेडगेणं सुयं एक्केण य धिज्जाइएण। ताहे सो धिज्जाइओ अप्पसारियं तस्स चउरंगुलं खणिऊणं छिन्देइ। तेण य चेडगेणं दिट्ठो सो उद्दालिओ। सो तेण धिज्जाइएण करणं नीओ। भणइ, देहि दण्डगं। सो भणइ, मम मसाणे एस वड्ढिओ अओ न देमि। धिज्जाइओ भणइ, अन्नं गेण्ह। सो नेच्छइ। सो दारगो न देइ। तहि सो दारगो पुच्छिओ किं न देसि। भणइ, यः अहं एयस्स दण्डगस्स पहावेण राया होहामि त्ति। ताहे कारणिया हसिऊण भणन्ति, जया तुमं राया होज्जासि तया तुमं एयस्स गामं देज्जासि। पडिवन्नं तेण। धिज्जाइएण वि अन्ने धिज्जाइया भणिया, जहा एयं मारेत्ता दण्डगं हरामो। तं तस्स पिउणा सुयं। ताणि तिण्णि वि नट्ठाणि जाव कंचणपुरं गयाणि। तत्थ राया अपुत्तो मओ। आसो अहियासिओ तस्स बाहिं[15] सुयन्तस्स मूलमागओ पयाहिणी काऊण ठिओ। जाव आयरेणं[16] नायरा पेच्छन्ति

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१ पमाइ. २ mss. नाए, verb महयरियाए. ३ पच्छण्णा. ४ अवकण्णिओ. ५ डिक, दिव्व. ६ मम. ७ °भ°. ८ दण्डं. ९ पोल्लरा, १० उज्झ. ११ ओमेयं. १२ दण्डं. १३ परिच्छियव्वओ. १४ दारगेण, add भण्णमाणं. १५ वाहिं. १६ णो.

लक्खणजुत्तं जयसद्दो कओ नन्दीतूरमाहयं। इयो वि जम्भन्तो उट्ठिओ। वीसत्थो आसे विलग्गो पवेसिज्जइ। मायंगो त्ति धिज्जाइया न देन्ति पवेसं। ताहे तेण दण्डरयणं गहियं। तं जलिउमाढत्तं। ते भीया ठिया। ताहे तेण वाडहाणगा हरिएसा धिज्जाइया कया। उक्तं च—

दधिवाहनपुत्रेण राज्ञा च करकण्डुना।
वाटधानकवास्तव्याश्चांडाला ब्राह्मणीकृताः॥

तस्स य घरनामं अवकिण्णगो[1] त्ति अवहीरिऊण तेहिं चेव चेडगकयं पइट्ठियं करकण्डु त्ति। ताहे सो धिज्जाइओ आगओ देहि[2] मम गामं। भणइ: जो ते रुचइ ते गेण्हह। सो भणइ: ममं चम्पाए घरं ता तीए विसए देहि। ताहे दहिवाहणस्स लेहं देइ: एयस्स बम्हणस्स दिज्जे एगं गामं। अहं तुज्झ, जं रुचइ, गामं वा नगरं वा देमि। सो रुट्ठो: दुट्ठमायंगो अप्पाणं न याणइ त्ति। दूएण पडियागएण कहियं। करकण्डू कुविओ। चम्पा रोहिया जुद्धं वट्टइ। ताहे[3] संजाईए सुयं। मा जनक्खओ होहि त्ति मयहरियं आपुच्छिऊण गया तं नयरं। करकंडुं उस्सारित्ता रहस्सं भिन्दई एस तव पिय त्ति। तेण ताणि अम्मापियरो पुच्छियाणि। तेहिं सब्भावो कहिओ माणेणं न ओसरइ। ताहे सा चम्पं अइगया रन्नो घरं अईइ, नाया पायवडियाओ दासीओ परुण्णाओ। राइणा विसुयं। सो वि आगओ। वन्दित्ता आसणं दाऊण तं गब्भं पुच्छइ। सा भणइ एसो जेण रोहियं नगरं। तुट्ठो निग्गओ मिलिओ। दो वि रज्जाणि तस्स दाऊण दहिवाहणो पव्वइओ।

करकण्डु य महासासणो जाओ। सो किल गोउलप्पिओ अणेगाणि तस्स गोउलाणि जायाणि। जाव सरयकाले एगं गोवच्छं थोरगत्तं सेयं पेच्छइ। भणइ: एयस्स मायरं मा दुहेज्जह। जहाँ वट्टिओ होज्जा। तया अन्नाणं गावीणं दुद्धं पाएज्जाह। ते गोवा पडिसुणन्ति। सो उव्वत्तै-विसाणो खन्धवसभो[12] जाओ राइणा दिट्ठो। सो जुद्धिक्कओ जाओ। पुणो कालेण राया आगओ पेच्छइ महाकायं जुण्णवसभं पड्डएहिं परिघट्टिज्जन्तं। गोवे पुच्छइ: कहिं सो वसभो त्ति। तेहिं सो दाइओ तयवत्थो। भणियं च:—

गोट्ठंगणस्स मज्झे ढिक्कियसद्देण[13] जस्स भज्जन्ति।
दित्ता वि दरिय वसभा सुतिक्खसिंगा समत्था वि॥१॥
पोराणयगयदप्पो गलन्तनयणो चलन्तविसमोट्ठो।
सो चेव इमो वसभो पड्डयपरिहट्टणं सहइ॥२॥

तं तारिसं पेच्छिय गओ विसायं। चिन्तेइ अणिच्चयं अहो तारिसो होऊण संपइ एयारिसो

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१ कण्णिगो, कन्नगो. २ देहि मम एगं गामं. ३ ताए. ४ °हरि. ५ दूसारित्ता. ६ देइ. ७ रू°. ८ mss. रायणा. ९ add वि १० जया. ११ अबंत; उबित. १२ °हो. १३ ढकिय, ढंकिय (बलवंत).

जाओ एस वसभो। ता सव्वे अथिरा संसारे पयत्था। तहा हि: जो ताव भोगनिबन्धनं महामोहहेऊ य अत्थो सो अधुवो। भणियं च–

चवलं सुरचावं व विज्जुलेह व्व[1] चञ्चलं। पाआ वलग्गं पंसु व्व[2] धणं अथिरधम्मयं ॥१॥
अत्थं चोरा विलुम्पन्ति उद्दालन्ति नरेसरा। वन्तरा य निगूहन्ति गेण्हन्ति अह दाइया ॥२॥
हुयासणो डहे सव्वं जलुप्पीलो[3] विनासए। सव्वस्स हरणं चावि करेइ कुविओ जमो ॥३॥

तहा परमाणन्दहेऊ इट्ठजनसंगमो वि अणिच्चो, कहं:–

जहा संझाए रुक्खमि मिलन्ति विहगा बहू। पन्थिया पहियावासे जहा देसंतरागया ॥१॥
पहाए जन्ति सव्वे वि अन्नमन्नं दिसन्तरं। एवं कुडुम्बवासे[4] वि संगया बहवो जिया ॥२॥
नरामरातिरिक्खाइ-जोणीसु कम्मसंजुया[5]। मच्चुप्पहायकालंमि सव्वे जन्ति दिसो दिसिं॥३॥
जणु मत्तपमत्तउ[6] हिण्डइ पुरपहेहि[7]। मोडाउडि करन्तउ वेढिउ बहुनरेहि ॥४॥
तं जोयणु अइरेण[8] जणक्खयभंगुरं। जररोगेहिं सोसिज्जइ[10] रुक्खं तह खरउं[11] ॥५॥

तहा—

गब्भे जम्मे बालत्तणंम्मि तरुणत्तणंमि थेरत्ते।
मट्टियभण्डं व जीया[12] सव्वावट्ठासु विहडन्ति ॥६॥

एमाइ चिन्तन्तो पडिबुद्धो, पत्तेयबुद्धो[13] जाओ। काउण पञ्चमुट्ठियं लोयं देवया विइण्णलिंगो विहरइ। भणियं च–

सेयं सुजायं सुविभत्तसिंगं जो पासिया वसभं गोट्ठमज्झे।
रिद्धिं अरिद्धिं समुपेहियाणं कलिंगराया वि समिक्ख धम्मं ॥

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१ लेहं च. २ पाउलग्गं धंसु, पोआव°. ३ जलु° (जलप्रवाह). ४ °डु°. ५ संगया. ६ नुमेत्तउ. ७ add पत्तण. ८ मोडातोडि. ९ अयरेण वि. १० सिज्झइ. ११ खरं. १२ जिया. १३ °द्धो. १४ °हं.

TRANSLATION.

Here Karakandu. In the city of Campā there reigned a king, Dahivāhana. His queen was Paumāvai, the daughter of Cedaga. One day this longing of a pregnant woman came upon her: "How can I divert myself riding through the parks and groves on the most excellent back of an elephant, attired in the costume of the king, having the royal parasol held over me by the great king?" She became sick and was questioned by the king. She told him matters as they were. Then the king and she mounted his elephant of victory, the king held the royal parasol, she went to the park. It was then the beginning of the rainy season. When the elephant was touched by the odour of the fragrant-smelling earth he remembered the woods and went out of the path. The people could not keep up with him. The two entered the woods. And the elephant started towards the woods and went out of the path. The people could not keep up with him. The two entered the woods. The king saw a fig tree. He said to the queen : " He will pass under that fig tree; then you are to take hold of a bough. " She promised but could not take hold. The king was prompt. he seized the bough. Joyless he descended, and perplexed as to what to do he went to Campā.

And this Paumavai was carried into a desolate wood. When the elephant was thirsty he saw a lake which had a very great basin. Then he descended to it and amused himself. But she softly dismounted from the elephant and ascended from the pond. She did not know the directions, affrighted with fear she looked at the wood on all sides. Then overpowered with distress, she began to weep: " Alas for the issue of one's acts (in a former existence), since all unexpected I have fallen into such a disaster ? Now what shall I do ? What refuge is there for me ? " In a moment she gathered strength of mind and reflected : " One does'nt know something might happen in this dreadful wood swarming with many, many, vicious, wild beasts. Therefore I shall be careful. " Thereupon she made the fourfold refuge her protection, repented of her sins, asked the forgiveness of the whole host of living beings, and engaged in abstinence from delicate food.

" If any carelessness be mine with regard to this body and this time, I have now renounced food, the clinging to the world, and the body. Then the fivefold formula of worship is my refuge, for that brings welfare in this world and the next. And it is said :

" Dangers from desease, water, fire, robbers, lions, elephants, fights, and poisonous snakes vanish instantly by the supreme charm which consists of the formula of worship. And no danger from female imp, vampire, goblin, or Lamia prevails against it. And by the power of the formula of worship all calamities vanish. Thus it is said : " The assault of the elephant, the eight fetters of *karma* on those in whose innermost hearts continually abides the lion ' formula of worship ', is frustrated."

Then remembering the formula of worship she pushed ahead in one direction. When she had gone far, she saw an ascetic. To his feet she went. She saluted him. He asked her : " Whence have you come here, good lady ? " Then she related: " I am the daughter of Cedaga and have just now been brought here by an elephant. " And that ascetic was one of Cedaga's own subjects. He comforted her : " Do not grieve. Just such is this unsubstantial *samsāra*, the cause of union and separation, full of birth, death, desease, and sorrow. " With the fruits of the forest he made her sustain life against her own will, took her to his hermitage, and said to her : " From here on, the ground is tilled with the plough; we do not set foot on it. This is the territory of Dantapur; and Dantavakkha is king here. Therefore go you fearless into this town; from here again set forth most cheerfully to Campā. " The ascetic returned. The other entered Dantapura. She went enquiring for a Jaina convent of nuns. She saluted the lady superior. She was questioned: " Whence comes the lady disciple ? " She told how matters stood. Crying bitterly, she was comforted a little by the superioress. " Illustrious lady, do not give way to distress of mind. The development of one's fate can not be averted. For :

" As we know, it tears apart even what is united, and some things it unites although they are separated. Extremely dexterous is this fate in working weal and woe for beings. And, there is no happiness in the *samsāra*, where greatness is seen one moment and disappears the next, where various pleasures and sorrows change in a moment, where union and separation are only matters of a moment. Because this *samsāra* is a storehouse of manifold sorrows, just for that reasonwise men here betake themselves to the path of final beatitude. "

Bing comforted in such and similar manner she was stirred to the depths of her soul and renounced the world on the spot in their convent. And although she

was asked at her consecration, she did not tell of her pregnancy, for fear they might not grant (her ordination). Later, when the matter was found out she told the truth to the abbess. Being kept in concealment she gave birth to a child and exposed it in the cemetery, together with a ring bearing a name and a jewel of a blanket. And afterwards the child was taken by the guardian of the cemetery and handed over to his wife. They named the boy Avakinnaya (Castaway). And this noble lady became a friend of this Candala woman. And this noble lady was questioned by the nuns : " Where is your child ? " She said : " It was stillborn and therefore left (in the cemetery) by me. " The boy grew up there. He played with the boys. He said to the children there : " I am your king: pay me taxes." He was seized with the dry scab. He said to them : " Scratch me. " Then they gave him the name of Karakaṇḍu. And he was very fond of this nun. And she gave him sweetmeats or whatever delicate alms she obtained.

When he had grown up he guarded the cemetery. For some reason two ascetics passed by there. At once they saw at one place a stick in a coppice. One of them knew the signs of sticks as follows: A stick with one joint they praise; those with two joints cause quarrel; those with three joints are fraught with profit; those with four joints entail death. A staff that is five-jointed wards off quarrel on the way; a six-jointed one is desease; a seven-jointed health. A stick that has a base of four finger's breadth and rises half a finger's breadth and has seven joints wards off mad elephants. A staff of eight joints is failure, one of nine productive of fame, but one of ten joints truly is all prosperity. A stick that is crooked, worm-eaten and spotted and bunchy and burned and dried up at the top is to be carefully avoided. Having massive joints, shining with colour, and of one colour, a staff provided with such marks is to be considered an excellent staff. "

Thereupon he said : " He who will take this staff will be king. But one must wait for it till it grows four inches more: then it is serviceable. " This was heard by that Candala lad and by a Brahman. Then that Brahman dug out the four inches of the staff that had not yet shot up (out of the ground) and cut the staff. And that lad saw him and snatched it away from him. He was taken before the Court by that Brahman. He said: " Give me my stick. " He answered: " It has grown on my cemetery; therefore I will not give it. " The Brahman said: " Take another. " He did not want to. The boy did not give it. The boy was asked by them: "Why do you not give it ? " And he said: " By the power of this stick I shall be king. " Then the people of the Court laughed and said: " When you do come to be king, then you

shall give this Brahman a village." He agreed. The Brahman spoke to other Brahmans as follows: "Let us kill him and take the stick." That was heard by his father. The three fled and staightway went to Kancanapura. There the king had died sonless. The deputed horse came to Karakandu's feet while he slept outside (of the city), circumambulated him with its right side turned towards him, and stood still. In the meanwhile the people of the city saw with great respect that he was endowed with the marks (of a king), the cry of "Victory" was raised and the drum of rejoicing beaten. But he got up yawning. With perfect composure he sat on the horse and was taken into the city. "He is a Candala", said the Brahmans and would not grant him entrance. Then he seized the jewel of a staff. It began to blaze They were terrified. Then he made the Candalas of Vādahāna Brahmans. And the saying arose: By king Karakandu, the son of Dahiāvhana, the Candalas who lived in Vātadhāna were made Brahmans. And they too disregarded the name given him: at home, Avakinnaga, and established the name given him by the Candala boys, Karakandu.

Then that Brahman came: "Give me the village." "Take the one that pleases you." He said: "My home is in Campa; therefore give it to me in her territory." Then he gave him a letter to Dahivahana: "Give this Brahman a village. I shall give you any village or city that pleases you." He was enraged: "The wicked Candala does not know his own self." The messenger returned and reported this. Karakandu was incensed. He besieged Campa; fighting was going on. Then the nun heard of it. Saying: "Let there be no destruction of people", she took leave of the abbess and went to the city. She took Karakandu aside and disclosed the secret to him: "He is your father." He questioned his mother and his father. They told him the real state of affairs. From pride he did not march away. Then she repaired to Campa, went into the king's house, she was recognized, the female servants fell down at her feet and wept. The king too heard of it; he too came, greeted her respectfully, gave her a seat, and enquired about her child. She said: "It is he by whom the city is besieged." Delighted, he went out and had a meeting with him. Giving him both the kingdoms Dahivahana renounced the world. And Karakandu became a mighty monarch.

Now he was very fond of herds of cattle. In the meanwhile, at the time of autumn, he saw a bull calf, strong-limbed and white. He said: "Do not milk the mother of this one. When he has grown, then let him drink the milk of other cows." The cowherds promised. When his horns had come out and he had become a power-

ful bull, the king saw him. He became solely intent on fighting. Again in the course of time the king came and saw a big-bodied, old, bull that was being harassed on all sides by the young bulls. He asked the cowherds: " Where is that bull ? " They pointed him out in such a condition. And they said: " This very same bull here, by the sound of whose lowing in the middle of the yard of the cowpen even all the proud, overbearing bulls with very sharp horns were subdued, now suffers being harassed on all sides by the young bulls as his pride has departed on account of old age, his eyes drip and his distorted lip quivers. "

When the king saw him in such a plight he fell into despondency. He pondered on transitoriness: " Alas, this bull who was such a splendid fellow has now come to this ? So all subjects in the *Samsāra* are short-lived. For thus it is " Wealth, which is indeed the basis of enjoyment and the cause of great delusion, is impermanent." And it has been said: " Perishable by its very nature is wealth, evanescent as the rainbow, unstable as the streak of lightning, like unto dust that clings to the feet. Riches the thieves rob, the princes snatch away, the Vyantara demons hide, the kinsmen seize. Fire burns every thing, a deluge of water destroys it and angry Yama (the god of Death) is engaged in carrying off all. Likewise union with beloved people, the cause of supreme joy, is transitory. How so? As many birds meet in the evening on a tree, as travellers, who come from other countries (meet) in a traveller's lodging house and in the morning all go away, every one in a different direction, so also the many beings that have come together in one family home, at the time of the blow of death, all go in different directions, accompanied by their *karmas*, to births as men, gods, animals and other beings. A man strolls along the streets of the city, wanton and heedless, engaged in crushing and pushing, surrounded by many men. That same resplendent man, who perishes in a moment, is soon, dried up by old age and desease, that thus make him a goblin. Likewise, in the womb during birth, in childhood, in youth, in old age, in all states, living beings go to pieces like earthenware vessels. "

Reflecting in such and similar manner he experienced the spiritual awakening he became a *pratyekabuddha*. Having torn out his hair in five handfuls, and having been presented by a deity with the distinguishing tokens of a monk, he wandered about. And the saying arose: Having seen the white, noble bull with wellformed horns, in the middle of the cowpen, the king of Kalinga saw prosperity and ruin and perceived the true religion.

कारंजा जैन सीरीज के संरक्षक व सहायक

संरक्षक

१. श्रीमान् तलकचंद सखाराम जव्हेरी, बम्बई

२. ,, फूलचंदजी गोधा उज्जैन

३. ,, सेठ गेंदालालजी नागपुर

४. ,, विशालकीर्तिजी भट्टारक नागपुर

५. ,, मोतीलाल गुलाबसा नागपुर

६. ,, सेठ वृद्धिचन्दजी शिवनी

सहायक

१. श्रीमान् लालचन्द खुशालचन्दजी बालापुर

२. ,, सेठ सुखलाल हंसीलालजी बालापुर

३. ,, मूलजी देवजी श्रीस्थानकवासी महावीर भवन, नागपुर